

BEAT

Instrumental

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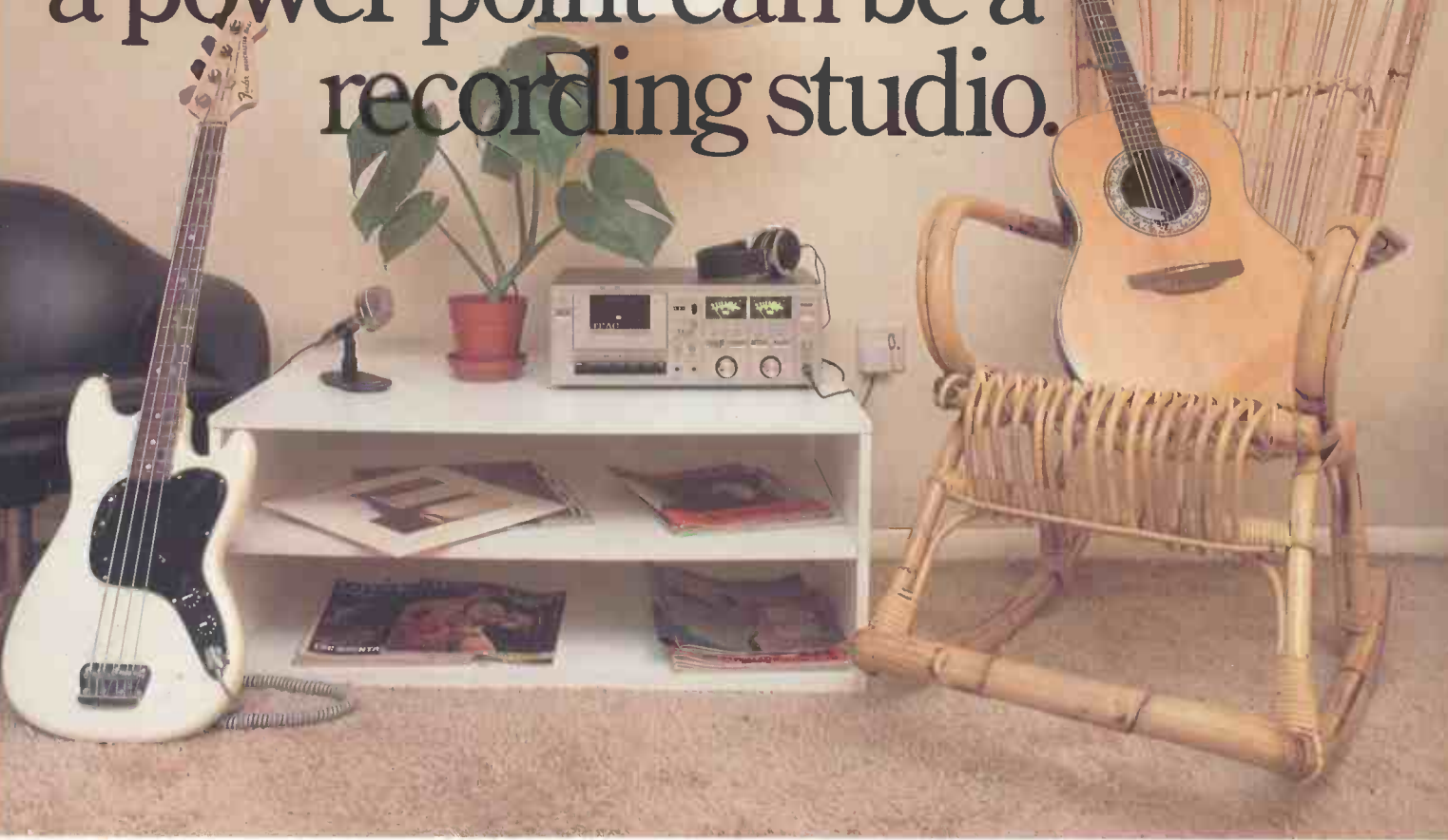
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Mark Knopfler
Straits, Strats
and strumming



Whitesnake, Buzzcocks, After The Fire, Hi Tension.
Instrument Reviews: Allax guitar, Yamaha amp,
Encore acoustic, Ludwig drums. **Effects pedal survey**

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BEAT INSTRUMENTAL

#Songwriting & Recording

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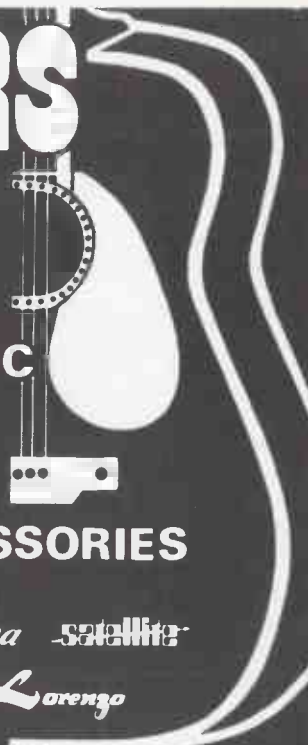
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FROM DEPTFORD TO DYLAN—A CAREER



Did you know that Mark Knopfler is left-handed, yet plays his guitar the right-handed way? Bruce Elder got this, and other fascinating facts, straight from the guitarist's mouth.

Mark Knopfler first picked up a guitar when he was fifteen; he wrote his first song when he was nineteen; but he didn't form Dire Straits till he was nearly twenty eight.

There is great significance in those ages. Mark Knopfler is not a person who makes a hasty decision, he is not a teenager seeking the adulation that success in the rock industry brings, he is not a musician who believes in the hype and lies of the music industry.

He is a quiet, diffident, thoughtful man who, after years of writing songs and developing a unique guitar style, has decided

to record a "bunch of songs". He is slightly bewildered by the success that Dire Straits have achieved over the past year and he is genuinely humble about his unquestionable talent.

In interviews he goes to considerable trouble to play down the more outrageous claims that have been made about him. He doesn't regard himself as a poet and points out that many of his lyrics are written simply because they happen to fit in with the music. He cites as his early influences people like B. B. King, Lonnie Johnson, Hank Marvin and James Burton pointing out that, as he is now 30

years old, he ages with most of the famous guitar figures of the 1960's. He admits that Dylan has been an influence on his song writing and his vocal style and, when talking about his collaboration with Dylan, remarks that "the last year has been like a whole lot of dreams coming true".

To the press and the fans Mark Knopfler may be the latest "guitar hero" but in his own personal assessment he doesn't seek that status and, quite frankly, doesn't want it.

Perhaps the most telling comment on his attitude to stardom, success, and adulation

is that he still lives in the council flat in Deptford where he was living before Dire Straits were even heard of. With that kind of unassuming humility he deserves all the success he has got.

Beat: Do you spend a lot of time sitting around playing the guitar?

MARK: Well since we've been working so heavily not as much, regrettably. Certainly a while ago that was one of the things that I would do a lot — just sit around and mess about, yeah.

Beat: One of the most impressive things about Dire Straits is your guitar playing. How did you arrive at that style of playing?

MARK: From playing with a

PUTTING IT STRAIT

CONTINUED

spectrum and playing with fingers. When I was at school I was playing rock music with friends but actually going out and playing in folk and blues type joints — finger picking and stuff at the same time — so I suppose eventually there was some kind of synthesis came about. It was just a kind of excited feeling when I suddenly realised that I was evolving my own style of playing. That doesn't mean that I don't use a pick. Sometimes it's just nice to pick up a pick and play with a pick. But it was beginning to develop then. I was finding that I just wasn't using a pick and I just developed a finger and thumb way of hitting the strings one after the other that was like a pick here and there and yet it just seemed to me that in some ways it's closer and more immediate. You're in absolute skin contact with the strings. I don't know whether it's also got to do with the fact that I'm left handed but I play the right handed way around so my left hand is on the neck. That might have something to do with it too.

Beat: Yes. David (Knopfler) mentioned that to me. You're both left handed and yet you both play the guitar right handed.

MARK: Yes. That came about when me and David, we used to play on tennis racquets when we didn't have guitars, and we always used to hold them left handed and then I remembered my sister Ruth once said, "That's the wrong way around that you're holding it". I had to think about that and I realised that whenever I picked up somebody else's guitar it was upside down. I couldn't play it. Shortly after that my folks encouraged me to try violin at school. Which was a disaster because I could never learn to read music. I could get decent notes out of it but as far as playing tunes was concerned it was a bit of a dead loss and I wanted to play guitar anyway. I learned to play fiddle that way around with my left hand on the neck so that when I picked up the guitar, when I was about 15, it was natural to pick it up just the orthodox way.

Beat: Your guitar playing seems to have been very much influenced by *The Shadows*?

MARK: Yeah. In the beginning certainly. When I got my first guitar what I wanted really, what would have been ideal, would have been a Fender Stratocaster but of course they were £165 then and there was no chance of that. So I got a copy. It wasn't a very good copy. It was a Hofner V2 which cost my old man £50 and that was a lot of money then.

What was really funny about it was that I got this guitar eventually when I was 15 after pestering for it for years. It had to be a red one. It had to be red. It was shaped a bit like a Fender Strat. But the daft thing was I didn't have an amplifier. I never got an amplifier for that specific guitar. So I used to wreck the radio set with it.

Beat: I had visions of you playing it and no noise coming out at all.

MARK: Well actually if you put it against a chair it does pick up certain room echoes and you get a little bit of sound. What I did was just played it. I just played it and played it and played it. I was into *The Shadows* before I got the guitar. Once I'd got it I began to change around.

Beat: It would have to be the blues.

MARK: Oh yeah. When I was 16 or so — even though I was playing in folk places and really enjoying the finger picking stuff and I was really into Dylan — I heard a B. B. King record, *Live at the Regal*, at a friend's house and that really did make a big impression. I suddenly realised about bending strings and things like that.

Beat: People are very eager to say "Oh he sounds like J. J. Cale" but it seems to me that your style has a much more direct link with the old electric blues players. Were you familiar with J. J. Cale's *Work*?

MARK: Oh yeah but that was much later, much, much, later. I mean I must have first heard him when I was about 24.

Beat: So you'd already developed

your style before you heard J. J. Cale?

MARK: Oh yeah. I was playing my own stuff and playing my own style of guitar. I was using a pick a lot when I was about 22 or 23. Any guitar player evolves a style from listening to other people and you can lay your hand on a number of different ways of playing. It's not that you just have this one style and you play it. You use all your knowledge in playing the rhythm tracks and playing notes, separate notes, combinations and all sorts of things. Different ways of playing, just like Pick could play his drums in different styles; and ways of playing. So it is with a guitar and any player. Someone like J. J. Cale, for instance, would learn to play from listening to the same kind of people I did and maybe a lot more jazz than I ever did. What was interesting was that I started listening to Lonnie Johnson, with Lonnie Johnson and Eddie Lang duets and stuff, stuff that was done in the 1920's. I heard that after listening to B. B. King. Then I read that Lonnie Johnson had influenced B. B. King and so on. So the whole thing's a kind of jigsaw and you never really know where all the bits go because it's so big and complicated.

Beat: I've also heard that people like the Everly Brothers and Rick Nelson's guitarist, James Burton, had an influence upon your playing and writing?

MARK: Yes but people like the Everly's come through in lots of ways that you don't always realise. It's just little touches you might do instrumentally. You mightn't even realise it at the time. I think that is certainly true. With other people I think it must be much more conscious — like it's almost lifting — but so what! Where do you define where lifting ends and unconscious borrowing begins. The whole thing's pretty vague. Even with Gerry Rafferty or somebody like that, for instance, the Everly's are all there in that whole Gaelic drone. I first heard the Everly's when I was about 9 or 10. I was very young. My elder sister had their records and they made a big impression on me then. Then so did Elvis and James Burton playing on Ricky Nelson stuff. So it's stacks and stacks of different things. You can't say why it is that you like a particular song. I'll just say that for me I've always been much more interested in individual songs rather than individual artists, musicians, singers. Now it's even more the case. There's not many people where you can you like everything that they do. A lot of people buy albums and there comes a point where they're just playing a few tracks. Although I find a lot these days that I can play a few reggae albums and just let them play.

Beat: It really amounts to little more than the individual synthesising



of everything that is coming at them and pushing it out as their own.

MARK: Yeah. I mean people say that Eric Clapton was an influence on my playing which seems incredible to me. That just seems incredible to me because while he's a very fine player I've been influenced by the same kind of people who influenced his generation of guitarists but not by him specifically. It's very difficult to trace influences. I never sat down with a record player and records and tried to copy off licks note by note ... because I never had a record player. It was always more picking up on the feeling of it, the spirit of it, and remembering a couple of licks in my head and trying to play them. I realised early on that I was never academic about picking up things that other people had done note for note. It was much more that I would do my own variations of those sort of things. When I was 19 I suddenly realised that I'd written a song and there it was. I was doing it. I think probably from about then every time I picked up the guitar to play I'd just play what I felt like playing. I didn't have to imitate another kind of song ... of course if you're all sitting around and you're all playing someone else's songs sure that's great. That's part of the delight of it because they're songs that have been written for other people anyway. One gets great pleasure to hear that there are garage bands around at the moment playing *Sultans Of Swing*.

Beat: Did you have a natural facility

for playing guitar? Did it take you a long time to get beyond the basics?

MARK: I wasn't actually conscious of making big steps. Just sometimes you make very big ones. Very occasionally you are conscious of moving into another realm of knowledge. Another chord that offers another range of possibilities or another way of playing a chord. Like barring a chord. You play the same chord in another kind of way. I suppose you could condense that down and say there were certain stages where I passed certain points but, in fact, most of it was to do with a facility that increased so gradually and so slowly that I was not aware of it. Sometimes you think you are not improving at all whereas in fact you are if you were to go back a year and see the way you were playing and compare yourself. At the same time I'm always conscious of the fact that it could have been much faster. It would have been much more comprehensive. Except that the chances are that then I would have been committed to some kind of academic learning programme and, while I'm not really against that, I think I've instinctively kept away from that with my guitar. In my heart I've kept away from it but that doesn't mean that I would keep away from it forever. Maybe one day I would get a guitar and some kind of course of playing....

Beat: Bert Weedon's *120 Guitar Lessons*?

MARK: Yeah. Get a Bert Weedon guitar book and learn how to play *Danny Boy* properly.

'People say that Eric Clapton was an influence on my playing which seems incredible to me'



Pictures by Adrian Boot

WHAT'S THE BUZZ?

Dave Smith goes on the road with The Buzzcocks and discovers that it's not all plain sailing

Anyone who's ever toured with a top band knows all the hassles involved, but to the uninitiated it often seems like utter chaos. The actual logistics of putting a tour of major British venues on the road is a task worthy of the combined champions of Mastermind. Providing everything goes according to plan (which it rarely does), and there are no unforeseen accidents (which there always are), the operation still causes major headaches to band, roadcrew, and management alike.

The Buzzcocks started their 1979 tour in Liverpool. From the start it was clear that the P.A. was not performing as well as everyone would have liked. Their usual P.A. has been shelved for a new larger desk and a turbo rig, and, whether due to incompatibility or malfunction the first week had shown little improvement. The decision was therefore made to return to a more conventional P.A.

The rig decided on was much larger to hump around, but as far as everyone was concerned, produced a much more satisfactory sound. Both visually and aurally the two rigs had little in common; the conventional rig seemed to tower a good twenty feet higher than the turbo and produced about three times the punch. The structure of the new system is simple if massive; the top end of the speaker system is JBL horns, followed by 2 x 12" Gauss Philishaves (so called because of their resemblance to the razor, nothing to do with the sound), and at the bottom end Gauss 15" speakers in Martin bins. The power is provided by two RSD and two Turner 800 watt amplifiers each side, and the system is completed with Midas 4-way crossover and two Klark-Technics Graphic Equalisers. Out front effects used are a Roland space echo and Eventide Harmoniser Unit, this little lot is controlled by an Amek sixteen into two desk. The effects are used sparingly during gigs, chiefly being utilised to provide the extra edge needed to sharpen up and fill out the live sound. After all, critics may see no need for what they consider unnecessary embellishments, but songs are sung by vocal cords which are liable to strain, and human beings are fallible.

On stage sound is often the cause of many problems, and each band is pretty individual about their likes and dislikes in a monitor system. The Buzzcocks dislike the practice of using a small stack of bins and horns as sidefill, and instead prefer to stick to wedge-monitors on stage. Pete Shelley on guitar/vocals has two wedges, each containing 2 x 12" ATC's and one JBC pepperpot. Steve Diggle and Steve (or Paddy) Garvey each have one wedge with 1 x 15" Gauss speaker and a Gauss horn. John Maher on drums has two wedges with a 12" ATC and a Gauss horn in each. This diversity helps provide the individual sound each musician requires on stage. Monitor mix is through an Amek 16 into 6 desk with a six pro-audio graphic equalisers and two racks of AMS Turners, of which three are used,



The Buzzcocks: from left to right, John Maher, Paddy Garvey, Steve Diggle and Pete Shelley.

one being a spare.

Microphones are pretty standardised with the band — mainly Shure SM50's and SM57's. An AKG M201 is used on the hi-hats, and AKG D12's on the bass and bass drum.

The band have been together for about three years now and have developed a musical style all their own, with an often anarchic sound held together by catchy hook-lines and a pounding rhythm section. In the case of Buzzcocks it's no cliché to say that they play pop music with a message.

Though to many people Buzzcocks songs mean Pete Shelley

compositions. This is no longer the case, as both Paddy Garvey and Steve Diggle have written songs for the band. Steve's songs have been featured both on album and single, and are performed live, whereas the world at large has still to experience a Paddy Garvey composition; this would appear to be due to Paddy's desire to present a low profile rather than any decision on the part of the band. This freedom is an intrinsic part of the band's nature; Buzzcocks are individuals working together with a structure, this means that they are not totally separate, nor are they one unit, but are *separate* units bound together in interaction.

Some criticism has been levelled at the band this tour by the Music Press for neither entertaining nor progressing. But the band feel that audience reaction is the true proof of the quality of entertainment and with encores every night it would seem they are successful. As for progression, the set contains old songs out of necessity, after all in many cases that is what the audience is coming to hear, and familiar material effectively bridges the gap to the newer, more adventurous songs.

The set is formed so as to start with a pastiche of singles and favourite album tracks; the hits 'Ever

Fallen In Love' and 'Harmony in My Head' interspersed with tracks such as 'Moving Away From The Pulsebeat', then progressing to the newer material, when the band play the entire second side of 'A Different Kind of Tension'. 'I Believe' ends the set as one by one each member of the band leaves the stage, until only Pete Shelley remains; a lonely figure silhouetted by searing white light, singing his sorrowful message: 'There is no love in this world any more.'

The climax of the set is so geared that it takes the audience to emotional fever pitch and abandons them there, leaving an addictive craving for more.

The encores follow, with 'Fast Cars', 'What Do I Get', 'Boredom' (at which point the audience usually goes crazy) and the remaining singles in the set, leaving the audience and the band thoroughly sweaty. At this point most of the audience go home and the band retire backstage. The backstage atmosphere varies depending on how the gig went, mostly its an exhausted euphoria, but if things have gone wrong the general feeling is that of despair.

The worst incident so far on tour was in Aberdeen at the Capitol, when a paranoid owner threatened to send in the police if the kids didn't move back from the stage. Understandably after this tempers were somewhat frayed and come the end of the set John Maher and Steve Diggle attacked their equipment in lieu of getting their hands on the proprietor. Later the band's management were informed that the Buzzcocks would never again be able to play at this wonderful venue. They responded by making it quite clear that they wouldn't want to.

It seems a shame that the only ones who really suffered were the fans. This aside, however, the tour has been relatively trouble free and it's hoped it will remain so.

The individual style of Buzzcocks' songs is down to writing and playing styles, and, of course, the instruments used. The distinctive drum sound of John Maher is produced on a kit which is sadly no longer available.

John started out with a red Premier kit, then bought a 25 year old kit, in a finish they don't produce any more called 'gold sparkle'. Soon after this John contacted Premier who said that although they no longer produced the finish, they could put together a kit for him. While Premier were putting the kit together, The Buzzcocks played the fateful Brighton gig, and in the ensuing fracas John's original red kit was trashed.

Fortunately the new kit arrived three days later and has been in use ever since.

The new 'Gold Sparkle' kit has the same set up as the original red kit. A 24" x 14" bass drum is matched with 14 x 10" tom tom and 16 x 16" and 18 x 16" floor toms. All those are resonators.

John has three Premier snare drums 14 x 6 1/2", 14 x 5 1/2" and 14 x 14 1/2". All drum stands are

'Premier Tri Lock'. The bass drum pedal is a 'Pearl' and drum skins are 'Ludwig Silver Dot Rockers'. Cymbals are mostly 'Paiste Formula 2002', these are 16" crash, 20" crash, 20" medium ride and 18" china, also 20" medium ride 'Paiste Formula 602' and 18" Zildjian crash. The hi-hats are 15" Zildjians.

The 25 year old 'Gold Sparkle' kit John keeps at home, this is a quite simple kit comprised of 20" bass drum, 12" top tom and 16" floor tom. Sticks are Premier CC nylon tips.

A 'Les Paul' Junior is responsible for Steve Diggle's contribution to the sound. The 1959 Gibson is bright yellow with Picatto light gauge strings and a Gibson medium pick. Steve also owns a 1953 'Les Paul' Gold Top. Amplifiers at present are Marshall.

'I used to use an H&H combo with distort and sustain. It was quite good, I could get distortion at a low volume with that, but it was a bit synthetic. I'm using a Marshall 4 x 12" now with 100 watt Marshall lead amp up top. I get a lot better presence with a valve amp.'

Paddy Garvey's present set up is four Marshall 4 x 12" and two Marshall 100 watt bass heads. The bass is a black Fender precision with Rotosound Round Wound strings and a phase pedal.

Front man and guitarist Pete Shelley's first guitar was a 'Top 20', he then acquired a Shaftesbury Les Paul copy and an 'Eko' twelve string with a 'De Almond' pick-up. Next in line was a 'Starway Mk II'.

Pete then discovered two guys in Manchester, making guitars under the name of 'Gordon-Smith'. They've been making guitars for about six years and have sold them to such notable people as 'Big Jim Sullivan'. They have three models of guitar out; 'Gypsy', 'Graduate', and 'Gemini', with variations on these and two basses. Pete's first guitar from Gordon-Smith was a 'Gypsy I' serial no. 58, long since stolen, so if anyone sees it around please let Pete know. The next guitar was a 'Gypsy II' in natural brown, with Gordon-Smith pick-ups that can be either single or double pole. Happy with this but wanting refinements Pete then asked Gordon-Smith to make him a custom guitar. This was a 'Gemini' body with a 'Graduate' neck, Gordon-Smith pick-ups and a tremelo bridge.

These are strung with Picatto Extra light strings. Amplification is a Marshall 4 x 12" and a Marshall Lead 50 master volume head, which is found to be quite adequate for stage as the P.A. takes the brunt of the power.

No part is greater than the whole, and though The Buzzcocks are the reason for all the surrounding services, they couldn't function without amplifiers, road crew and management.

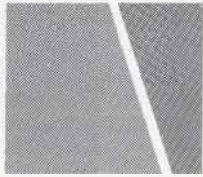
Shortly before the British tour The Buzzcocks were touring in the States, where they met with some considerable success. The album released over there, which is a compilation of the 'A' and 'B' sides of all the singles, also appears to be doing quite well.

The band don't restrict themselves to internal projects either; Paddy Garvey was recently involved with a Manchester band, 'The Teardrops', and Pete Shelley has started his own record label 'Groovy Records' who's first album 'Free Agents' is due out soon, shortly to be followed by the second album 'Hangahar'.

The Buzzcocks may quite possible survive after many of their contemporaries perhaps not as a unit, but I can't see the individuals fading into obscurity. The secret seems to be that whereas most other bands move to London at the first sign of success, The Buzzcocks have stayed in their home town of Manchester and retained their sanity.



Steve Diggle — attacked his equipment in lieu of getting his hands on the concert hall owner.



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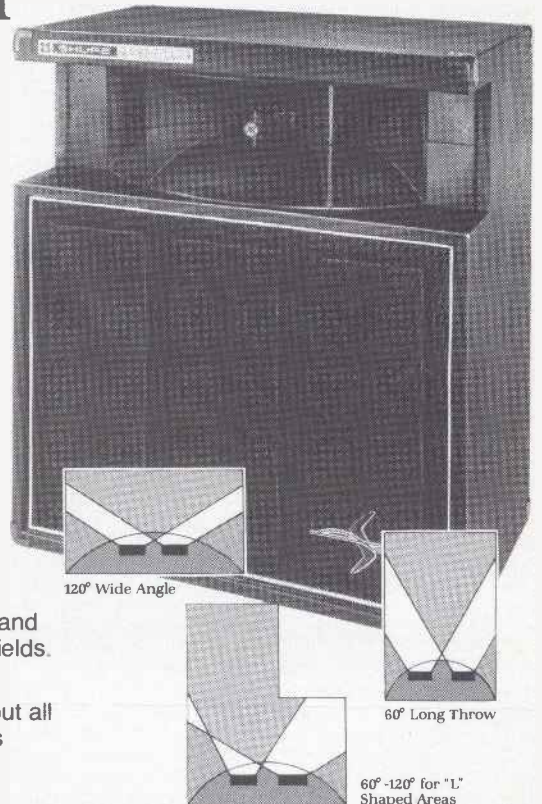
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We'd hardly closed the door behind us when he whipped it out. And what a size it was too! The same shape as a normal one, but a hell of a lot bigger.

I'm referring, of course, to a bass guitar belonging to Neil Murray, well-spoken thick string plonker with Whitesnake.

"It's a large kind of Stratocaster bass. 31" scale and 24 frets because I wanted something I could really zoom about on. It's got three Shector jazz bass pickups on it, which are the third sets of pickups I've had on it. I started off with some Vox ones, but because they're small it made it look like a Woolworth's guitar. Right now, this is as good as it's going to get."

So basically what the man's talking about is a custom built guitar made to look like a Stratocaster. He's even had a Fender transfer put onto the top of the head to make it look convincing or, as he puts it, 'to stop it from looking like a copy.'

Fretless

"Originally I had a Fender fretless bass neck on it but I've had a new neck made for it. I really didn't like the Fender neck. The shape was bad."

It transpires that one Roger Giffin is responsible for the making of the beast, and it's not only its size that's different. For instance it has a five way pick-up selector switch which gives all except one position of the pick-ups available at his fingertips.

After all that, though, it's not his main guitar. You may have noticed that Neil plays Kramer basses.

"I use the 4001, though it has been altered a little. I changed the pick-ups because I don't really like the ones they put on them. I've now got two pick-ups on it really close together. One is the Precision position and one right next to it. They're standard Di Marzio B Precisions but round the wrong way, like on the Yamaha BB1200. It gives a much tighter sound."

Have you had any tuning problems due to heat?

"Not that you'd notice really, I think perhaps once. It's a very good guitar in a lot of ways. The body is so dense, creating a lot more sustain and volume. But in a way it makes it a more topky sound which sometimes you don't want. The neck's very good. The action is very low which lets you bend the notes on it, which I do a lot, without the note going klunk."

So what amps do you use?

"The main one is a Sun Colosseum which is about 300 watts. It gives a fairly distorted kind of sound. I use that with an Acoustic 4 x 15 cabinet. My spare amp is a Peavey which I started off in the band with."

Neil's musical background goes back as far as when he was a mere eight year old strapped to a piano stool.

"I had piano lessons for five years, and I wish I had kept it up. The biggest mistake I ever made."

When he dropped piano lessons, he took up the trombone for a couple of years, took a few grades, then gave that up. Before that, when he was about 11, he started getting really interested in drums.

"I used to play down at school in various groups."

He then 'sort of' graduated from there to bass when he was 17.

"There'd been a guitar that had been converted to bass lying around school. I got hold of it and started practising on it. I took bits and pieces off of it and practically made a new bass from it in the woodwork room. When somebody came around looking for the original bass I just told them I didn't know where it had got to."

He joined his first 'real' band after he got himself a Mustang bass, which again he felt the need to chop around and continually change.

"I added loads of pick-ups to it and eventually

Whitesnake

TAPING THE HISS

Tony Horkins examines the guts of the snake in the form of Neil Murray, bass and Ian Paice, drums

ended up changing it back to the way it was originally."

Party

The first real band was a thing called 'Gilgamesh', or 'Googamesh' or something. It was a jazz rock band which he got into after bumping into a guy at a party who needed a bass player. This was about six years ago, and he practised with them and did a few gigs for about nine months. That band was involved in one way or another with a band in Hatfield and the two bands eventually combined to form what is now known as 'National Health. Neil went back to play with them for a while a few years later, but after that, through a guy called Clive Chaman who used to play with Jeff Beck and Kevin Coyne, he got into a band called Henson (I think) who was led by the guitarist who's now with Bob Marley and the Wailers.

"He now calls himself Junior Marlin."

He went to the States with that lot for around six months and then, through Clive again, he replaced him in Cozy Powell's band which, at the time, featured Bernie Marsden and Don Airey.

When that finished Don joined Colosseum and, a few weeks later, Neil did too.

"They were really looking for a singing bass player, but they couldn't find one that could play well enough, so they settled for me. It was great playing with Gary (Moore) because he was one of my all-time favourites."

The problem with Colosseum, from Neil's point of view, was that there was so much going on that there wasn't much for him to do.

"If you're playing with a really good drummer, and you're both playing full board then it just sounds a mess. One of you has to shut up, and it had to be me. I got more and more fed up with that, so..."

They say 'once a jazz musician, always a jazz musician'. So doesn't Neil ever miss what appears to be his roots? After all, Whitesnake is fairly straightforward.

Funk

"Yes, though on the other hand we do a lot of jamming and messing around on things that are quite jazzy. Frankly, the kind of thing that I



Whitesnake from left to right are Micky Moody, Ian Paice, Bernie Marsden, David Coverdale, Jon Lord and Neil Murray

WHITESNAKE CONTINUED

would really like to do which I haven't really done much of at all is much more black funk stuff. But I don't see the point of doing that over here when you're just playing second fiddle to the Americans. If I wanted to do that I'd have to go to America, but if I went to America there are thousands of bass players who are ten times better than me at that kind of thing."

So how do you rate your bass playing?

"Well the trouble is the more you know the more there is to know. Technically I'm sort of on the edge of a cliff. Either you jump off and you try and fly in which case, for me, that would mean going into jazz, doing lots of reading and becoming a good soloist, or stay where you are which, in my case, is in rock n' roll."

"I have been influenced by the likes of Jeff Berlin, Jaco Pastorius, but I wouldn't consider myself any way near those sort of players. I can cope with the sort of things that Jeff Berlin, for instance, would do with Bill Bruford. I played all the material that's on their first album in rehearsals, but being able to cope with it and being able to give something more creative to it are two different things. Jeff has the harmonic knowledge and the technique to be able to do a lot of things which I don't have. That sort of playing is so specialised that you have to really want to do that, and I'm not sure if I do."

"When it comes down to it my roots are not in jazz, they're in rock n' roll. The reason I started playing bass was mostly because of Jack Bruce. I thought Cream were fantastic. That sort of approach, something that expresses both your personality and is exciting to listen to and doesn't just plod along appeals to me. Finding a place for that sort of bass playing is very hard to do."

So what do you like now musically?

"Very little. I go out and buy lots of albums just to listen to the bass playing. I play them about twice and then don't bother any more. Mainly it's jazz funk kind of stuff. I keep hoping that the next Billy Cobham or Lenny White album will come up with something good. One of my favourite all time records was the first electric Chick Corea record. That was really exciting on all levels. The composition and the way everybody played, really as if they were not holding back anything at all, was great. So few people want to play that kind of thing that you kind of start settling for second best."

Are there any current chart people you admire?

"Yes, I like the Police. I hope that's not a cliché. All the people who are supposed to be in the 'old wave' are allowed to say the Police are all right."

At this point in the conversation we were joined by Ian Paice, who has just replaced Dave Dowle in the Whitesnake line up. The majority of you will know that Ian was drummer in Deep Purple for many years, and then went on to form Paice, Ashton and Lord. Well now he's back with his old mates David Coverdale and Jon Lord. So what happened to David Dowle?

Ian: "He wasn't playing what he liked best."

Versatile

Neil: "His roots are more in r'n'b and soul and jazz rock, that's what he really started listening to heavily. His sound and his playing is geared in that direction. He's a very good rock drummer too, and I always enjoyed playing with him, but, in a way, you could say he was just too versatile. He was never a true rock drummer who

had developed his style from the word go in line with a band like Whitesnake.

Ian: "There isn't that much room in a rock n' roll band for all those incredibly intricate frills. It just clutters it."

Neil was talking earlier of having to adapt his style of playing for each band he's been in, so I wondered if he's had to change his style much within the same band after the arrival of a new drummer.

"I've got closer to the way I'd like to be playing. After 18 months of playing with one guy you know what each other's going to do. You fit each other like a glove though you also get into a rut. When somebody new comes along with totally different ideas within the same framework then it really makes you sit up and think again. There are some numbers where you have to completely re-think the bass part altogether, and that's good."

Nonsense

Ian: "Especially if I'm playing a totally different bass drum line. It makes nonsense if Neil is trying to do the same bass line that he was doing with Dave."

How important do you think it is for the bass and drums to work closely together?

Neil: "My ideal is to hear bass and drums really tight. When Ian was in Deep Purple he was much more the star doing the interesting things and the bass player would be holding everything down. Being a bass player that role is not so exciting. To me if both people are giving off equal intensity it's more exciting."

Ian: "I believe that you should have a little bit of freedom and every now and then just do one thing that smacks together, and that's enough. I don't believe you've got to be exactly together all the time. It's just little magic points, because if you're magic all the way through it stops being magic."

Do you ever have trouble with either of you throwing the other off course?

Ian: "Well I'm totally self-centred when I'm playing so I don't really notice. I've probably thrown Neil a few times, and I probably will for another few gigs yet. We've only done two gigs together at the moment."

Neil: "It's not so much throwing me of, more leading me to think 'Oh yea, let's go off in that direction.'"

Micky Moody, for want of something better to do, had just walked into the room where we were talking, so I took the opportunity to ask him what differences he, as an outsider within the same band, has noticed with the arrival of a new drummer?

"It's totally different now. The other chap was a smashing drummer, but he didn't really play with the band."

Is it effecting your playing at all?

Delicate

"Yes, I think so. Now you can actually hear the beat coming. I can feel it coming. David was a bit too delicate in leading up to the beat."

Ian uses a large Ludwig kit, with just the single bass drum.

"I know very few drummers who can actually play with two bass drums like they should be played."

The kit has a 26" bass drum, and the rest of the kit is scaled up to match.

Neil: "His bass drum is so powerful that the band doesn't actually need a bass player. In fact they're going to give me the sack!"

Is the kit custom made?

"I don't think there's that much you can do to a drum that warrants it being made specially for you, except for the size. After all it's just a piece of wood with a bit of plastic on the outside with two bits of metal holding the skins on. But yes, the size is custom built for me."

"I'm down to seven toms now, but I only play five of them. The other two just balance the kit out visually."

Don't you ever use them?

"Well, maybe if I miss the cymbal I'll hit it!"



Neil with his custom built Fender-shaped bass

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PLAYING WITH FIRE

Linnet Evans discovers a hot little property called After The Fire, and warms to their recent rise to success

One of the quieter success stories of '79 has been that of After The Fire. Not that they're nothing if not noisesome ("He takes the word axe literally", said someone of bass player Andy Piercy), but while their label CBS have put promotional weight behind them, ATF's reputation has grown out of a really honest appreciation from both punters and media.

The last few months have seen a first UK headline tour, an OGWT appearance, the dubious honour of finding 'One Rule For You' a top ten hit in South Africa, and a real showcase album in 'Laser Love'. Prior to that, they'd put together unaided an album called 'Signs Of Change' which shipped 2,000 copies in two weeks, thanks mainly to an efficient fan club and hardcore following. Admittedly some of that may be down to the fact that — in an industry where every move would try the patience of a saint — all four band members are Christians. The average agnostic on the street probably wouldn't be any the wiser: their lyrics on any secular level are unusually fresh and cutting ("Like the power of a jet... that's what your love means to me") but the fact that they may be taken to other levels is simply a bonus option.

Guitarist John Russell is the most recent recruit, coming in to what was then a three-man line-up in mid-78. "I went along and saw them at the Hope & Anchor," he recalled, "and I was overwhelmed. The music that they were doing was the sort of thing that I'd always wanted to do — it was energetic, it was exciting, it was very melodic, it was totally different from the old club thing that I'd been sucked into. I just felt at one with everything they were doing."

The original ATF was founded in 1972 and is now remembered chiefly for Peter Banks' penchant for wheeling a Hammond organ around onstage like a souped-up supermarket trolley.

"We were fairly into the classical-rock thing, but not as complicated as that," said Peter, the only remaining founder member, "simply because I hadn't had the classical training and couldn't handle the fingering. We're all in fact self-taught."

After one disbanding, Peter reformed the group in '74, from whence it has progressed variously as a trio or a quartet to the present line-up. Andy Piercy was originally a guitar player, switching to bass circumstantially early in '78, while drummer Ivor Twidell (he of more shades than Elton John) was recommended by a departing drummer a few months earlier.

"We knew Ivor at the time," noted Peter, "and Andy and I said, No way. All we'd ever seen was double bass drum and a load of cymbal bashing. Finally we said, OK, we'll try him just once ..."

Around the time ATF turned pro, in '76, they'd worked around the companies, gaining interest but no deal.

"The whole thing was, Well, you're just not marketable, lads ... we don't see a single there," recalled Pete. "But we knew we could sell albums, and we'd already got 2 or 3 albums worth of material ready."

"We knew we could raise a couple of thousand pounds as a

loan. From live dates we sussed out what would be the most popular songs, and we did a deal with a studio that was just changing to 16 track, whereby we were one of the first bands to go in there. It wasn't so much that we would get a lower rate as they would let us pay them against the release date, when we got some money back, and meanwhile they would check out the equipment."

"The reason we went for an album, rather than a single or EP," continued Andy, "was that a lot of our stuff was too long to put on a single and also that — while 'concept' would be a strange word for it — the material was kind of linked together. Plus

the fact that we saw that, with what was happening in music at the time, our chances of getting an album deal then were really slipping away."

Not surprisingly, the logistics and legwork of organising pressing, sleeves et al, was more time-and-money consuming than planned. There was minimal advertising, but 4,000 copies went eventually, "and we're still getting orders". If we wanted to have another re-press, we could," admitted Peter, "but the amount of work involved in it would be too much now. We're trying to concentrate on what's current."

continued over



After The Fire telling it like it is. From left to right the band is: Peter Banks, Ivor Twidell, Andy Piercy and John Russell.

AFTER THE FIRE

While the success of the enterprise was partially a yah-boo to the establishment, the band felt more satisfied simply by the achievement of having put material on record. It also, incidentally, enabled them to lower their debts by £4,000. But has CBS changed their lives?

"One thing that's interesting," noted Andy, "when we turn up at gigs, you can sense from people — especially the support band — a feeling of, 'Oh, it's easy for them, the record company's bought all the gear'. What they may not realise is that we'd bought most of the stuff before we got any money. Admittedly, for things like the Yamaha CS80 and the drum kit, we've had the money from CBS to finance. But I think we'd have gone ahead and bought them anyway eventually."

Which seemed like a good time to talk about gear. The aforementioned drum kit was (in the absence of its owner), reputed to be a Yamaha, natural wood finish, with four rack toms, a floor tom, a single bass drum a Ludwig snare and Paice cymbals. The CS80 was, unsurprisingly, Peter Banks' affair; he uses it in conjunction with a Multimoog lead line synth, an Electro-Harmonics Vocoder and a Hi Watt 100 with an Epicentrum 1x12 and tweeter cabinet. "Though Frunt are currently building up a specifically keyboard amplifier cabinet

combo for me to try out.

"Both keyboards are touch-responsive so if you press down you can bring in vibrato or alter the filter sound, which is something I especially like," continued Peter. "The two instruments, if they were combined into one, would be absolutely magic."

"When we had the Hammond," added Andy, "there was always a label stuck on us, we sounded like this group or that group. The differences in sound were too subtle. We ummed and ahed a long time about forking out money on the CS80 but we knew it was going to give us our own identity. After all, put against another group with a CS80 the sounds you can get from it are so different that you wouldn't recognise it as the same instrument."

"It's one of those instruments that has got a very special sound," agreed Peter. "It's also one of those cases where no two CS80's have an identical sound anyway. Somewhere they're using maybe cheap components that aren't consistent, but in doing that they're creating a very special instrument."

"Inside it's an absolute bird's nest of electronics, but not in fact a state-of-the-art instrument, a lot of the stuff is quite old-fashioned. But it demands a peculiar type of playing which is well suited to me, because I like bending notes like a guitar, because I can't handle the flash bits, the jazz-type phrases."

"I do understand that 95% of the CS80's are totally reliable, though this is the second one we've had and it always picks the most expensive situations to break

down. I certainly think it's helped the band as a whole, though I'm keeping an open mind and would look at another keyboard if the right one came along."

Bass player (and lead vocalist) Andy Piercy styles himself as "a bit of a heathen when it comes to instruments, I make musicians weep". His Fender Precision, bought secondhand for £150, was already in ATF's stockroom when he switched from guitar, and he likes to give the impression he's never looked beyond it.

"It's all I really want — just two knobs on it, out of which I only want one, the volume, and one pickup. It gives me all the sounds I want. But I sweat all over it, so now it's rusting up. I'd probably get another Precision, though I always used to have a policy that if you hit 'em hard enough they all sound the same anyway."

Andy betrays himself with his sound rig however. "For a long time I used a Hiwatt 200 with a Wem 412, again because it was already in existence in the band. When I was in the studio, I had a chance to look at other things, and eventually I bought an Ampeg SVT bass rig. Instead of having big speakers, 15" or something, it has eight 10" speakers which gives it a nice hard punchy sound rather than a woofy wallowy one. It's a valve amp which I like too, there never seems to be any character in solid state."

"The Frunt company did in fact give me an amplifier to try, which costs about £150 against Ampeg's £700 or so, and that was about the closest I've ever heard."

"I play all the time with a plectrum," continued Andy, "a heavy Gibson which I'm always

shredding. The strings are Rotosound, and I break a good many of those as well. I like the clunk of a plectrum and build my technique out of that; I've tried playing with fingers but just can't get the bite. I do tend to play the bass as a rhythm instrument rather than the bottom end, a lot of which I think came out of the three-piece before we had a rhythm guitar. Also I set the action so that it's just beginning to buzz on the frets, giving that extra bit of rasp."

"The other extravagance I've got of late," he admitted in conclusion, "is a Rello radio system. I move around on stage a lot and was always spending money on expensive leads because the other ones would just twist up, and then I was forever tripping over them. I'd seen AC/DC using one, and then I had a proper look at the Live Music Show. The things are about 475 quid, it's frightening, but then again I've been electrocuted really badly, so it's worth that to have peace of mind. Now I'm totally mobile, I can go ¼ mile away, but by that time you're getting sound delay. Additionally, in fact, it helps my sound because there's a preamplifier stage in the transmitter so I'm getting much more bite to the signal."

Guitarist John Russell's gear lines up as a Gibson Les Paul 20th Anniversary with Di Marzio PAF pickups, De Dario regular strings (a set a night), Vox AC30 as pre-amp, and Fender Twin Reverb.

"I added the PAF's," he explained, "because I wasn't really impressed with the original Gibson pickups — these are a lot meatier."

"Guitar-wise I wouldn't mind trying something in, say, the top Yamaha range. But being left-handed it becomes a real pain in the ass because you're very limited as to what you can get. Gibson I know do them, but you have to pay about 20% more than the standard one manufacturers please note."

"But overall I've got, to my way of thinking, the ideal combination for my sort of playing. I really go for the over-driven sound of a Les Paul, and the way I do it is this: the AC30 I wind up to full volume and nothing comes out of the speakers because there's a dummy load at the back. I take it out of the amp and into the Fender twin reverb which has all the versatility of tone controls. There's so much versatility there, and it gives me that beautiful sustained singing sound for lead plus a raunchiness for rhythm."

"There are some basic philosophies common to all of us," concluded Peter. "Each of us is playing our instrument slightly differently from how 95% of musicians would treat it. And we're all trying to produce as much noise as possible from as little equipment as possible."



Peter Banks and John Russell discuss DIN plugs over a cuppa.

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I'M A CALIFORNIA MAN

Listen to that guitar. It's great isn't it?" I nod unconvincingly.

Randy California, one-time lead guitarist with Spirit, and at 28, almost a legend in his lifetime, is in his London hotel room listening to a cassette of Van Halen playing 'You Really Got Me'. He has a genuine respect for Eddie Van Halen and the growing new wave of hard rock bands. That could be because very shortly he is likely to be placed in the same category by a growing contingent of youngsters who have never heard of Spirit.

For those of you who fall into that category, Spirit was an exceptional band that in its first (and most productive) incarnation recorded three highly original albums. They split up during the recording of their fourth work, and it's a tribute to producer David Briggs, as much as it is to the band, that *The Twelve Dreams Of Dr. Sardonicus* is now widely acknowledged as their finest hour. He was the man who pieced it all together.

But right now Randy wants to talk about his current three-piece, which has been receiving unexpectedly wild response as support act to the Ian Gillan Band. I saw them at St. Albans City Hall and was astonished at the audience reaction. Was Randy surprised about how well he's going down?

"Yeah, certainly. We really seem to go over well with the kids whose big brothers were probably into Spirit. But this is the audience we're trying to reach now. We give out this energy and they bounce it back. It's a good, very happy vibe. We've only heard people calling for old Spirit numbers about three times."

Are you consciously changing your sound to appeal to a new generation?

"I want it to be as heavy as I can get it, but at the same time remaining melodic. Some bands just turn the volume full up and just try to get the audience with the noise. I couldn't do that. It's got to remain musical."

At this point it seemed wise to get a break down of Randy's band.

"It's Jack Willoughby on drums and Liberty on bass. Like me, Liberty doesn't like his real name known."

"Before touring we had been together for just two months. But before that I had been working out songs by myself for three months."

"It's been really great on this tour. We've done 20 dates together, and from the first night everything worked. I think the best dates were in Aberdeen and Dundee. They were a real boost for us."

I asked Randy if he had a recording contract at the moment.

"No, we're still trying to work out a deal. But Ian Gillan has been really good to us and invited us to his

says Mark Palmer, who talked to Randy California about his new band and about those heady days he spent with Spirit



Randy on stage at St. Albans City Hall during his last tour

Kingsway Studio to cut an album. We could do the LP in three days. I want to get a live feel to it. And if I had the choice of producer I'd get Ted Templeman; everything he touches turns to platinum. But I don't think it's very likely, unless we get a deal with Warner Brothers. He only produces for them."

Randy is reluctant to talk too much about the past. But he did volunteer a few details about his formative years.

"When I was about seven years old my mother showed me my first guitar chords. I got into Doc Watson and a lot of country music and that's what I used to play."

"My uncle owned a club called The Ash Grove, which used to feature all sorts of people. And my

mother used to hold hootenannies — sort of evenings of singing and dancing, and Brownie. McGhee and Sonny Terry would come around. So I had a strong blues and country background."

"When I was about 13 The Beatles came along and that was it. They knocked me out completely. Even now I can't think of anyone who's come close to them. I bought an electric guitar and that was it."

From then on Randy started to develop his fluid guitar style. It was in his mid-teens he came across a guitarist who is possibly his greatest single influence.

"I joined a band called Jimmy James and The Blue Flames, and for about three months I played songs like Hey Joe and Shotgun with this

guy and a bassist from Texas called Randy. They called him Randy Texas and me Randy California."

Jimmy James was of course James Marshall Hendrix, and California has never forgotten those early days. He still plays a magnetic version of Hey Joe that is applauded by new and old fans alike.

The band split in 1970, then came together again in 1974 as a three-piece with the original drummer, Ed Cassidy (Randy's step-father).

The group went through various changes, then suddenly turned up at London's Rainbow theatre last year for a concert which resulted in an excellent live album on Illegal Records.

"That was a magic moment," says Randy. "The way we got over

here was by offering to do a German television broadcast with Mother's Finest and Dickey Betts. Miles Copeland got wind of it and asked us if we'd come over to Britain while we were in Europe. I don't think the concert was advertised, it sold out by word of mouth."

Did you hear about that time that Randy replaced Ritchie Blackmore in Deep Purple back in 1972?

"Ritchie was sick at the time and the band was just about to start an American tour. So they flew me out to Quebec. We rehearsed for a few days and did the show. It was really successful. That was how I met Ian Gillan. He was the only member of the band who wanted me to continue doing the tour. But the rest of the band decided to wait until Ritchie was better before going on."

And so to the subject of guitars. As you can see from the pictures Randy has this thing about mirrors.

"I put those on myself. Originally they were curved, but the guy on the lights suggested flat mirrors because they reflect better."

"I use two guitars, both basically Fender Strats. One is a 1966 model with Humbuckers and a Di Marzio pick-up. It's my encore guitar. The other one has a 1974 Strat body and a Mighty Mite neck, which was filed down by a friend called Carl so that it's the thickness of a Gibson neck. The pick-ups on that one are a Gibson Humbucker at the neck, a Mighty Mite, and a Di Marzio at the bridge. I really like the Mighty Mite neck, and I use that pick-up most of the time. I use regular Kluson pegs. I've tried others, but find these are the best."

"The other guitar I've got is a Washburn, which looks very much like the Gibson Firebird, but is a lot lighter."

Randy has a tip for guitarists who use a tremelo arm a lot.

"Before going on stage I get some sewing machine oil and put it in the nut and on the strings at the bridge. It stops the arm from putting the strings out of tune."

And so to the subject of equipment.

"All the band uses Randall gear. I first saw them at the NAMM show in Atlanta, and for transistor amps they have a very tube sound. So far we've had no trouble with it. I'm using the Switchmaker which has two very distinct channels. One is really clean, the other produces super-distortion. I try to get a semi-rich, but quite treble tone, I use a Coloursound Fuzz-Tone MXR Phase Shifter as well."

When can we expect to see the first Randy California Band LP?

"It all depends on when we get a contract, but I should think it will be early in the new year. We've got 10 new songs together plus Hey Joe and some blues stuff. I'd like to call the album California Girls. I've got a picture for the cover" (at this point Randy produces a glossy print of himself sandwiched between two Californian nubile), "but it's up to the record company whether they use it."

"Various people have suggested



There's no truth to the rumour that Spirit split up because Randy insisted on rehearsing in the bath

that 'You Stole My Heart' would make a good single, but again it's up to the company."

Is there any truth in the rumour that you intend to live in Britain for a while?

"Yes, we're really thinking of making England our home. I guess it would be London or near it."

Hopefully near a park; Regents Park would be nice."

And for all you diehard Spirit fans out there, this is positively the last word (in this issue anyway) about the band. I asked Randy what the chances were of Spirit reforming.

"Pretty good. I can see the five of us getting back together for maybe

one album. There was that original magic that brought us together. Perhaps it will bring us together again. I know the rest of the band would have no objections to doing it." Let's hope so. In the meantime The Randy California Band is likely to be back in the next few months headlining their own tour.



St. Albans City Hall again. Drummer Jack Willoughby is in the background

HI-TENSION

*What's this?
Beat covering a
soul band?
Well, Linnet
Evans is a fan
so who are we
to argue?*

Anyone who's been reading *Beat Instrumental* for more than one issue's-worth will be assured that we have a long, broad and unshakeable tradition of rock coverage. However the last year or two has seen a considerable diversity shouldering into both the charts and the various pub/club/college circuits. More significantly, a goodly slice of the action is home grown.

Beat therefore proudly takes the wraps off one of the country's most hard-working, hard-playing black soul bands, Hi-Tension. In a world dominated by white punks on dope, what's the business of being Hi-Tension really like? *British Hustle* or *British Hassle*? David Joseph, keyboards man, vocalist, writer, producer and even nominal group leader, tells all'n'all.

Obviously we hope you'll enjoy this one. But we'd also like to thank you — for the sake of giving you exactly the coverage you want — if you'd appreciate some more checking out on (for example) black music, or whether UK skanking must remain an unrepeatable offer. Drop us a line, anyway.

For the record, Hi-Tension are a 10-strong band from the Willesden-Harlesden area of North West London. After signing to Island early last year (1978), they were lucky enough to get a very smart break with their first single, 'Hi-Tension', a jamming number originally made as a demo. To be frank, at the time of writing none of their subsequent singles have matched the commercial impact of that one, though the band certainly feature in the slim first division of their type of music. They've one album out so far, again entitled 'Hi-Tension' (ILPS 9564) and another in the offing.

Overall, Hi-Tension's biggest hurdles have remained those of credibility and integrity. Because they're young, British and black, it seems that someone, somehow, is never taking them quite seriously enough. "We've



Hi-Tension in action. From left to right: Paul Phillips, Ken Joseph and Paul McLean.

Pic. Adrian Boot

got the music, we can play the music," David Joseph asserts, "it's just getting the identity of the vocal style rounded off."

Checking out roots — their roots — David, his brother Ken (bass) and rhythm guitarist Paul Phillips are sole survivors from a previous incarnation called *Hott Wax*, indebted to figures like *Herbie Hancock*, *Donald Byrd* and above all *EW&F*. But ultimately they were "just, like, a little London funk band playing *Ronnie Scott's* and the *Sundown*". A possible tangle with another band of the same name led to the change of title which, complete with flash logo, came straight out of David's day job as an electrician. The encouragement of *Kofi Ayivor*, sometime *Osibisa* man, led to demo sessions and finally to *Island*.

Before then, in common with many, they'd had their share of the man with the shiny car and fat cigar. "When we signed to *Island*," David emphasised, "it wasn't a big deal but it was a *fair deal*. 'Cos by then we had a good lawyer, a musicians' lawyer, and he really went out to help the band."

Though it's not David Joseph's

favourite topic, it's worthwhile adding in passing that an early offshoot of *Hott Wax* went on to form the nucleus of *Kandidate*, now a prominent part of *Rak Records'* stable. "They told me they're on an understanding where *Mickey Most* writes their first couple of songs, then they come out with their own thing later on. I say that's rubbish," noted David revealingly, "they should establish themselves at the beginning."

Eschewing the safe routes to *TOTP*, Hi-Tension have always been highly conscious of their colour, their potential and — maybe a little prematurely — their uniqueness. "I'm always checking out and seeing what our roots is like ... now, because we're doing our own thing, I feel that Hi-Tension are the most original band on the road. Apart from *Light of the World*." Why then did they opt for the public domain of soul/funk rather than the radical chic of reggae? Safety zone indeed rules OK.

"When we started there were a lot of reggae bands out, and I was thinking, we're going to get lost in this reggae crowd. And at the time reggae wasn't happening on

the radio, either. The only thing happening for black music was the *Drifters* and the sweet soul stuff, and we were into *War* and all those guys. Anyway, we decided what we should do was stick to funk and keep going. And we just came out of it.

"Another thing," David continued. "They call us a disco band. We may have our records played in the discos but we're *not* a disco band. Disco sounds too commercial, there's nothing else there. We're a funk band like a new wave band, playing aggressive, getting everything out.

"A guy came to see us on tour recently. He said, 'I'm a rock fanatic, I just don't get into black music. And I didn't know a British funk band could have so much balls in their music.'

"I said, 'That's what we've come out to do. Not to mess around and be timid.' I was really pleased he could understand what was going on. Our audiences seem to be getting older now ... we used to have pure teenyboppers."

It seemed the moment to talk about gigs. Had there been difficulties in the days before the

disco holocaust (o.n.o.) for a black funk band to get dates? "No ... we were very particular where we did our gigs, we didn't want to do pubs or places where the atmosphere wasn't right or the stage was too small. We weren't after doing just any gig for anything — and we wanted to look after our instruments. Most of us had a day job then anyway, so the music was mainly at weekends.

"Those days we were more organised as well than we are now. We had a tour all fixed up to promote the album, for instance, and then the album wasn't ready so it was almost a waste of time. And the equipment is always being damaged. We've talked to the crew about it but when a guitar gets smashed on the road ... you don't even mention it. Things seem to be going back to the shop every minute. It's like the better you become, and the more things you get, the worse it becomes."

Earlier this year, Hi-Tension signed to a management company who have given them what they see as the right balance of guidance and independence. Before their management was handled internally by Island, which exacerbated problems they were having in the studio.

With a little of the wisdom of hindsight, the band had felt there hadn't been enough direction and discipline from their original producer, Kofi Ayivor. After discussions, label boss Chris Blackwell suggested Alex Sadkin — now famed for his work with Third World and on Bob Marley's 'Survival'.

"Alex was all right," David readily admitted. "But he was too slow, he took too long. Two or three days on drums alone, and out of that he didn't bring up the kind of sound I felt we needed. All the energy part of the music was mixed low — it all sounded too weak, too relaxed, too everything else. He says, it's the commercial part I'm bringing out; I say, no man, I like the music sounding hard and aggressive. So we really fell out.

"I suggested to Chris, after I'd watched Alex working, that I felt I could do it. He gave me the chance on 'Funktified', but I think because of the influences still around that I rather spoil that. I should have stuck to my guns.

"I haven't been working in a place where I could feel calm and relaxed," David continued. "There were too many people around me, telling me what to do and saying they want it ready by tomorrow. A normal producer wouldn't have any of that. Those are the problems that I get because they feel I'm inexperienced ...

"After all, onstage when we do our thing, nobody tells us how to do it. I, David Joseph, as leader of this band knows there are weak



links and what I can do to improve those links, and within the band I'm straightforward about it. If we did a bad show sometime, I know *everyone* would be heavy with us then."

David's pipe dream is an all-Brit, black-sound horn and string

section. "We wouldn't just send a tape to America. That's too easy — we want British funk bands to find their identity. All I can do is keep on looking."

Meanwhile he is still battling on the credibility line: "When I talk to Island, I speak my mind. I

don't think the directors and so on are wrong in all their decisions, but I don't think they still really groove to us. But I love it, because even though I'm young I feel I know, and I know I know."



Releasing some of that Hi-Tension the friendly way.

Pic. D. Morris

FIVE OF THE BEST

Giovanni Dadomo talks to five sax players about their technique, styles and influences

Lene Lovich

“Well, it sort of started as an accident really,” says recording artiste Lene Lovich when saxophone is introduced into the

conversation. “I was at art school for a while and I didn’t really get on with the other students, so I was always making excuses to skip off. And in the end I found I’d made



friends with a lot of theatre people.”

Eventually Lene was offered a chance to appear in a mixed media show by band-leader Bob Flagege, whose acquaintance she’d made when the pair of them found themselves selling old clothes side by side in a London street market. “He was a sax player and he said he’d teach me just parrot fashion.”

Lene wasn’t a total novice with musical instruments, it transpires. “I’d learned a few chords on guitar and tried violin, but never with much success. I think a lot of people get put off because they start off on the wrong instrument,” says Lene, emphasising that she only found true happiness once she discovered the joys of sax. “I couldn’t really play so I bought one of those tune-a-day books, but I never got past that first page. I never did rehearse much. I’m just not into sitting in a room, I guess.

CABARET

“I started out on alto but quickly changed to tenor — partly through lack of ability,” Lene adds with a self-deprecating laugh. “Tenor’s a much more all-round instrument, really good for rhythm. I really loved all the old soul stuff, Stax, Motown and so on, where the sax parts are just punctuation marks really.”

Pretty soon, Lene was part of an all-girl cabaret act. “But it all collapsed after a few weeks. We had this booking on the Greek island of Rhodes but it took so long to get there, travelling overland, that the trumpeter just lost her lip.

“An additional complication was that the promoter had received this picture of me doing this Oriental dance and so he expected me to do that as well as play and I wasn’t prepared to do that any more.

“I did some more bits and pieces including more theatre shows but for most of it I felt like I wasn’t really playing at all,” says Lene of the dim period between starting and becoming her present, increasingly successful self.

Cut to instrument details section: “The guy that first taught me played a Selmer Mk 6 and was very adamant about it being the best sax in the world. At the time I had an alto that was an American Martin, but I switched to a Selmer 6 as advised and stuck to it. I just like the way the keys are laid out and the actual sound of this particular sax. I’ve never wanted to change.”

Mouth-pieces are a source of

constant experiment, says Lene. “I don’t like it too close because I’ve built up a much tougher embouchure than I had when I started. I need something I can get more of an edge into.”

Her current model’s a Berg-Larson, “which isn’t made anymore as far as I know. They do a stainless steel one and you can get a much harder sound, but this one does give you a little bit of mellowness as well.

PLASTIC

“Every three months or so I try one of those plastic mouthpieces but I guess you get more power with metal. Perhaps if my technique was better I’d feel differently.

“Also, with the kind of gigs we play, there’s always a chance of being knocked about when people climb onstage and so on. So in that sense I’d prefer plastic; you wouldn’t get quite so much of a bang that way.”

Amplification? “It’s difficult to find a bug that’ll give you a true sax sound. There was one bug I tried that had like a little piece of chewing gum that you stuck onto the reed. Barcus Berry, I think. The problem is they’re very easy to break if you like to move around onstage.

“With reeds, it’s very important to pick one that suits your mouthpiece and your style of playing. I’ve ended up settling for Rico Royal.

“Reeds are a shocking price now, and they’re so fragile. When I’m buying new reeds I always ask to choose them myself because a lot of times you’ll ask for a 3 and end up with something more like a 4 or a 2. You can alter them with reed clippers but it’s very hit or miss. You can also use very fine sandpaper on them but I usually end up making a mess if I try and adjust a reed that way.

“So I like to pick them out myself. I don’t like it if a reed’s got too many heavy lines. Also I like to see a good heart, a nice even moon shape and a nice even curve.”

JUNIOR

Getting a good sax sound in the studio can be a problem, Lene agrees. “It’s difficult to get a good sound. And tone is much more important to me than technique — I’m not that much into a syrupy, romantic sound from a sax — I don’t particularly like Stan Getz. Junior Walker stands out for putting feeling into his playing. For me, he

combines tone and technique better than anybody.

"Modern studios, they have all these EQs and things so all I can hope for is to play a bit then go back and listen to it, and just keep trying until it's right."

General playing for Lene's very black and white: "I just like to go

for a very natural sound or its complete opposite, say play alongside a synthesiser, for example. And then it doesn't matter if people realise there's a sax playing along or not.

"But when I want them to know it's sax, then I really want them to know," she says emphatically.

Horatio Hornblower of The Darts

No, it's not his real name, merely a pseudonym adopted to fit in with the other members of pre-Dart-ers Rocky Sharpe & The Razors, explains the Dart's sax-man "My friends call me Horace." HH's start in music was in terms of clarinet, a

school predilection that was followed through by playing with various jazz groups in the young Hornblower's native Brighton. "I've still got my clarinet at home and I love playing it. I do a lot of writing on clarinet. I'm a better clarinet player than I am a sax



player, too."

The switch, when it came, was easy. "Sax is a lot easier to play than clarinet. And after being taught clarinet for nine years there's no problem changing over to sax.

EXCITEMENT

"It was strange," says Horace. "Because when I played clarinet I used to model myself on people like Jimmy Giuffre and Benny Goodman. But the people I really liked on sax — Getz, Parker, Coleman Hawkins — it would have been so difficult to even try and play like them that I just didn't bother. Nobody can play like them."

Nor was there a problem crossing over from a strongly jazz-oriented background to the kind of pop, r'n'b mix favoured by either Darts or their predecessors. "I liked all the obvious players like Junior Walker and King Curtis but my favourite's always been Sil Austin. What he had was just a bit different and a bit special. Walker was both sweet and powerful too, but this guy could play a six-minute solo and maintain the excitement to the end.

"Clarence Clemmons is the only one of the new players that comes close. I'm not too keen on British session players, the way sax has developed in this country. It just doesn't have the feeling.

"I do like some of the new young players, though. People like the guy in Madness. It's a naive sort of sound rather than technically brilliant. But there's still nothing that stamps it as different."

PRIZED

Instruments: When it's tenor time, the Selmer 6 makes it where the 7 doesn't (usual story). "I do use a Mark 7 baritone though," says Horatio. "And the alto's a Yamaha; I don't like Selmer altos." His prized possession is a plastic Grafton, as used by Ornette Coleman back in the late Fifties. "I only use it in the studio because it's so delicate — just drop them and they're gone. They have a white

acrylic body and brass keys. They're terrific looking. They look like the Fifties, like a juke-box or a car from those days."

Hornblower's gripe horn blows hot on the subject of straps: "Nobody makes a decent strap. I've got through about fifty on this last tour; they just fall apart. Because the straps they make are designed for people who sit down all night and maybe get up once or twice in the set to take a solo. "It's due to a dodgy strap, says H.H., that he's currently forced to use a hired tenor. "If someone comes up with a decent strap it'll make my life a lot easier.

Mouth-pieces are a Selmer Jazz (metal) for the tenor; Selmer hard rubber on the baritone, "and on the alto I use this thing I got from Lewington's that's just got Geometrics engraved on it. I'm not fussy about mouth-pieces; I'll settle for one that does the job.

LOUD

"But I'm very fussy about reeds. Ricos for the tenor and the alto, 2 and 1½ respectively. And on the baritone I use an Omega two. They're quite hard to get hold of in England. They're different from Ricos in that the strength of an Omega 2 is equal to the strength of a Rico 1½. And they're made differently to Rico reeds. I can't get on with them on the others but they're very good for the baritone."

When Darts play live, you'll find Horatio stuck out in a corner on his own. Why? "Because I'm loud, very loud onstage," he explains. "When we started I was using a 2 x 12 wedge I still use that but on top there's a horn. I don't know, I might be going deaf, but all I like to hear on stage is me and the drums."

Although he works quickly in studios, Hornblower's not too keen on them per se, confessing an aversion to the claustrophobic half-light of most recording locations and their general air of underground stuffiness: "But we worked in RAK recently and I found that very light and airy. I wouldn't mind doing an album there actually."

Lee Thompson of Madness

"Whenever I listened to music, that's what always caught me ear," Lee Thompson explains. "Saxophone was always the only instrument I'd get a lift out of."

Lee 'Kix' Thompson blows horn with North London's Madness sextet, the outfit many point to as league leaders in the Ska/Bluebeat-gear'd rhythm revolution. The second act to appear on The

Specials' Two-Tone label, Madness have since moved to a full-time liaison with Stiff Records, whence their excellent 14-cut 'One Step Beyond...' debut LP. Currently, Lee subscribes to the all-popular Selmer 6 tenor, having started off on a Boosey & Hawkes model way back around October of 1976 (which, in turn, he'd bought from the sale of

continued over

FIVE OF THE BEST CONTINUED

the clarinet he'd previously played around with for a little while).

Lee's a North London lad like the rest of the band, but his entry into what would eventually become the Madness so many now know and love was almost thwarted when his parents moved to Luton. "All me friends were living in London, so I was coming down every weekend to see me mates."

Time-wise, Lee had no problem getting to grips with the sax because he wasn't doing much of anything else. "In and out of work like a yo-yo, I was, Then I was out of work for about a year, so I bought a couple of books on the basics and just spent eight or ten hours a day on it."

"I stayed in Luton 'til I'd learned a fair bit, then I got a flat in London and we just jammed three or four nights a week."

"When we first started out we were doing a few Kilburn & The High-Roads numbers and a lot of r'n'b — 'Tequila', 'Love Potion No. 9', stuff like that. Now it's got more towards the reggae," says Lee.

Early listening habits? "A real lot of Fats Domino, Coasters ... Average White Band. Andy McKay too. I really like him." Biggest influence was then Kilburns man Davie Payne, however. "He hasn't got a lot of material out apart from those two singles and the things with Dury, but he's the one. Around '73-'74 I was up the front every time he played."

NUTTY

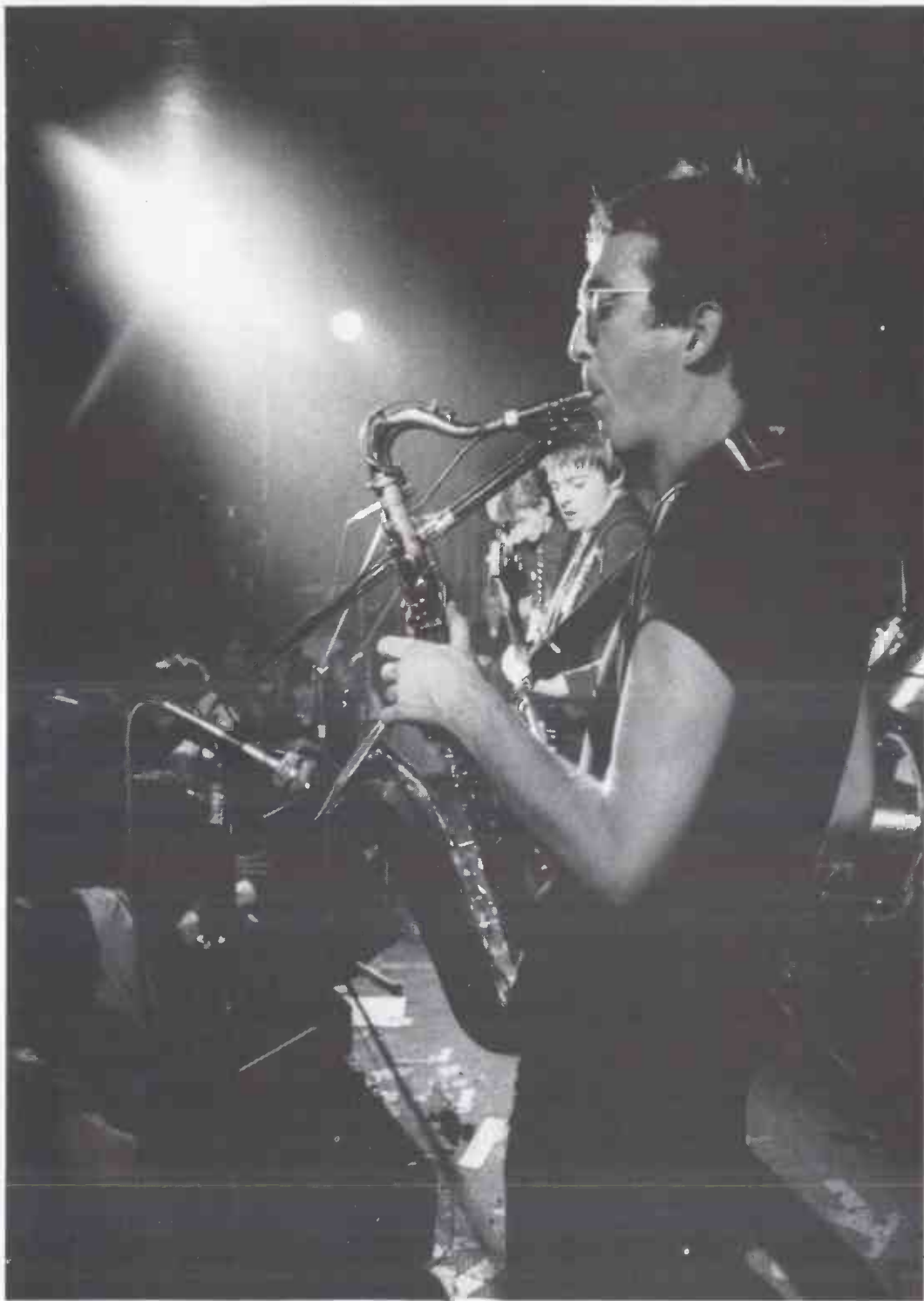
Lee's entry into the world of sax players almost occurred earlier than planned, it turns out. Shortly after the Kilburns split up, Lee saw Payne play a gig with Bazooka Joe at a North London pub. "He done a bit of a nutty," Lee recalls. "He just grabbed his sax and threw it into the audience. Just missed me 'ead, as it 'appened."

Lee made a grab for the battered and discarded sax, hoping to be able to get it repaired but was stopped by bouncers. So it goes.

The break-up of the Kilburns was the real catalyst that set Madness off, Lee opines. "That was it, like. We felt that someone had to step in, build up the sound again."

Zoom! 1979! Aside from his Selmer 6, Lee's recently acquired a Berglas baritone. "I got a lot to learn on that though," he admits humbly. "You need a lot of wind in that. I only use it on 'Swan Lake' and a bit in 'Night Boat To Cairo'."

Mouth-pieces? "I was using a size C plastic Selmer with a size 2 Rico



Lee Thompson, blowing with controlled Madness

reed but I was squeaking a lot. So I went up to a D mouth-piece but that seemed to be letting in too much air, so I went back to the C with a 2½ Rico reed."

Playing through the band's P.A. results in the usual lack of mobility. "I was thinking about getting a bug and someone told me they drill a hole in the top of your sax, so I thought, no chance. But I'll have to do something. At the moment I get to move about for ten seconds, then it's back to the mike, lip on mouth-

piece, finger in right air and blow.

"Recording? Terrific. I really like recording. Like when we were doing 'The Prince', we were in there two days and I didn't get called in to play until Sunday lunch-time but it was no problem." For the 'One Step Beyond' LP, says Lee, there was a point where he had problems with his own sax and had to use a hired replacement. "I hated that though, I wanted to use me own one. So I ended up doing 'Land Of Hope And Glory' in another studio (T.W.) and

that was a real good place, real nice sound."

Being booked solid through until January means practice is out for the time being. "I need some time to write as well," says Lee. His originals are passed on to the rest of the band either directly or through the interpretative talents of Mike Barson (keyboards) or guitarist Chris Forman. "I always leave the sax part until last, 'cause then I always know exactly what I want, when it comes to the sax part."

Mike Paice of Red Beans & Rice

Mr. Paice of Red Beans & Rice (see feature in next month's issue) has been honking saxophones nine years now, harmonicas for thirteen, right back since his early teens.

The progression from harp to sax was a natural one, says Mike. "I always liked saxophone and to me there's not a lot of difference between them. Have you heard Little Walter? Well, a lot of the time his stuff sounds just like a sax. "Likes/influences include King Curtis and Jr. Walker, plus jazzers like Adderly, John Handy and Charlie Parker. "Although I'm not that keen on Bebop," Mike adds. "I like Parker's tone and his improvisations. I listen to Jimmy Smith a lot, and Stanley Turrentine, too.

"I tried trumpet for a while but it was too hard on the lips." In his current band he plays harp, Alto (a Yamaha 21), tenor (Selmer Pennsylvania — an old model that's more a matter of economics than choice. Ditto his soprano, a German-made B&M). "If I had a lot of money I'd get the best of everything," says Mike, adding that maybe things could be totally different in six months' time.

"The problem is finding mouth-pieces correspondent with the different saxes, 'cause your mouth has to be able to adapt." His alto has a Berg-Larsen 100/1, there's a 105/3 on the tenor and the soprano has the mouth-piece that came with it, a Weltlang. Reeds are Rico Royals: "I use 2½ on the alto, 3 on the tenor and a 2 on the soprano."

Studio-wise, Mike's done an album with Roy St. John, plus some singles with the same band, various bits of demo work and, most recently a session with rockabilly group Whirlwind, "tenor on this rock'n'roll ballad. I was quite pleased with it.

"But I do enjoy working in the studio very much, because it's the one time when you can hear what

you're playing. Like with Red Beans & Rice live, a lot of the time it's just guess-work with tone and things." It's again a question of cost that has him playing through the P.A. on live dates. But only partly so: "The sound should come out of the bell, and that's why I don't like the idea of bugs too much. If it doesn't come out of the bell you might just as well have a mouth-piece and a cardboard sax." Other innovations he does approve of: "Octave dividers can be really useful when they're used by someone like Tom Scott, say."

Advice to learners starts with learning to play quietly. "You'll get very few hassles that way — especially when you're practicing at home!

"And learn to play in tune. It's amazing how many sax players — even on records — can't play in tune. Get an experienced sax player to check that your mouth-piece is positioned correctly. Learn to play long notes.

"The other thing that's important is going your own way. You don't just have to listen to other sax players, for a start. I've listened to lots of guitar players — B. B. King, people like that, have probably influenced what I play as much as anyone else."

Asked if there's anything he particularly wants to let off steam over, Mike unhesitatingly leaps into a plea for a higher standard of sax playing on record. "A lot of the stuff you hear on pop records is really bad. There's a few really good players — Scott, Sanborn and so on, but too often sax is just an excuse to make a raucous sort of noise, and that's all a lot of guys can do. The standard's much lower than with guitarists. I'm not talking about deliberate bum notes where someone's trying to sound jazzy but about all the unintentional ones. There are a lot of very good sax players around, but there are a lot more of very bad ones who get to play on records."



Mike Paice blowing his horn at London's Hope & Anchor.

Duncan Kilburn of Psychedelic Furs

Recent Epic singing The Psychedelic Furs have all too often (not to mention all too erroneously) been lumped alongside Roxy Music. There are similarities, true, like a dense rhythmic centre as the driving force on songs such as 'Pulse' and 'We Love You', the top-side of the Furs' recent vinyl debut. Plus the fact that in Duncan Kilburn the band possesses one of the most exciting new rock saxists to have emerged in some time.

AVERAGE

Here's the big surprise though Duncan didn't get the itch to toot from listening to the early works of the Bryan Ferry mob. No way — Kilburn's baptism into the world of the golden sax occurred whilst seeing The Average White Band play in New York's Central Park, a couple or so summers past. "I was just watching their sax players and they were so good that I went out and bought an alto sax.

"That was a Pan American, which is a second line instrument, and it was pretty crappy to tell the truth. Then I got a tenor, a Canne Conqueror, which I reckon is about the best in the world."

Duncan spent the next couple of months taking lessons on the West Side of Manhattan and came back to Britain to an offer of joining the Furs, which he immediately accepted. Stir in a couple of years hard work and frustration and you find the current Duncan Kilburn and his two saxes (he likes to play both alto and tenor according to the requirements of a particular song) on The Furs' first headlining tour.

PYRAMID

Current gear consists of a Selmer tenor and a Conne alto. "The Alto's a Conne Artist, and I like it's slightly unusual sound. The Selmer's a Mk 7 — not as good as the 6's which were really superb, but they don't make them any more." Duncan uses ebonite mouth-pieces on both horns, and prefers size 2 Rico reeds.

Mike-wise, he goes for an SM 58. "Finding a mike's a real problem.

We're looking for a transportable mike at the moment. I'd like to get a Pyramid when I can afford it.

"I was reading this thing about Grover Washington, and he uses one of those lapel mikes like TV announcers have; that's something else that might be worth looking into."

BUGS

Amplification that allows the sax player freedom to move around's the perennial problem, says Duncan. "I've tried bugs but I don't like them. You get a very reedy sound and you miss out all the lower frequencies. They're really delicate little things too, really easy to break.

"The SM58 is best for onstage I think. But then you're static. Some people pack them with foam, but it's still not ideal."

He doesn't care for individual amplification onstage, preferring to plug direct into the P.A. "Occasionally I'll do it in the studio, play through a Twin or something."

Fave sax-players? "Gato Barbieri, I'm a big admirer of; he's really superb. And James White's doing some really interesting things in New York. Not really being a musician's musician, I don't really listen to a lot of musicians though," says Duncan.

Advice? "Learn to play. It's not the sort of instrument you can just pick up; you have to stick with it for two or three months before you can actually start playing.

"Then find a style you want to play in and people you can actually play with. You always have to tell everyone else to turn down because sax is still an acoustic instrument. So it helps if you find tolerant people to play with."

DIVIDER

For studio work Duncan's generally used Harmoniser and A.D.T. and nothing more. "With 'Pulse' we actually recorded it off a twin CSP to try and get the raw sound you get with an acoustic sax. But generally I'll just D.I. with either just A.D.T. on it, or I've gone back and double-tracked myself."

Onstage trickery's out, as previously mentioned. Duncan says he is thinking about getting an octave divider though: "I think you can get them to go up to four octaves now. And for me that's the only effect that really works onstage."

Next month Beat finds out what makes five top guitarists tick



Graham Seviro: "We made a demo in the front room of a squat I was living in."



The Passengers: "You must be able to shout at each other and know that you're not going to take it personally."

for one number which was nice of them. We didn't want it though."

"I think we've got it pretty good for a support band."

Being elevated to a 'contract band' must have meant that they'd have to sling out the old gear and get some new stuff. Did Epic fork out?

"They gave us £5000 to put towards gear, so we all went out and got some new stuff."

Graham: "I had a Jap copy and bought an SG and a Strat."

Milo: "I just got a few cymbals and kept my Ludwig kit."

Gary: "I got a Precision bass and took the neck off and put it on my Jazz bass. The old neck was fretless, and the new one has frets."

Julian: "I had a Jap copy of a Gretsch guitar, so I bought a new Gretsch."

What they're after next is a good set of monitors and a few decent mikes.

COMMITTED

As a band The Passengers have managed to get themselves in a much envied position. ie they've got themselves the big one — a recording contract. Is there any advice that they can offer to help bands today get a contract too.

"One thing you must be is committed. The group must be very honest together and get on well. You must be able to shout at

each other and know that you're not going to take it personally. You've got to keep going whatever happens. A group in our position has to take a lot of shit and you mustn't expect too much.

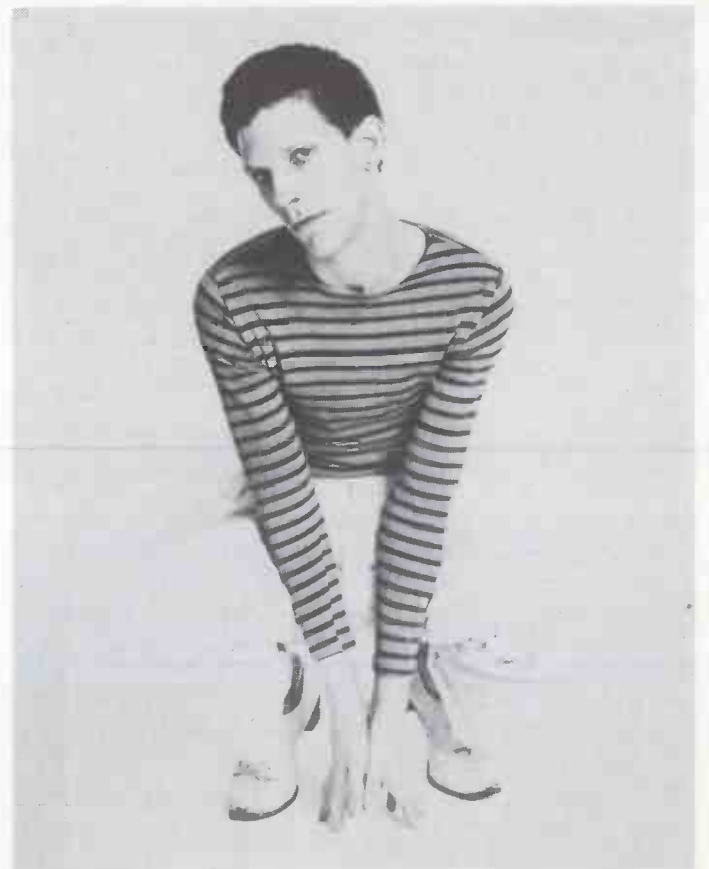
"It doesn't actually seem that we're in a particularly good position, though I know we are. It's just that it's come around so gradually it feels just the same. We're still struggling."

COMPROMISE

Gary explains further, "I think from a musician's point of view you've got to learn to compromise, and look at all aspects. There's so many bed-sit guitar heroes who can play like Eric Clapton but are too untalented to actually talk to other musicians and swap ideas. And there are some guys that are always two hours late for rehearsals and wonder why they never get on. It's not just down to how good you play because, if anything, that's one of the easiest things. You've got to learn to take advantage of situations."

"It's down to being a salesman and selling your wares as a guitar player."

Personally speaking I hope the Passengers continue their upward climb and start getting the recognition they deserve. If you get the chance, give the single a listen and judge for yourselves.



Julian Macqueen: "We don't mind being led as long as it's vaguely along our lines."

*Tony Horkins
picks one of his fave
raves in yet another
new series*

TIPPED FOR THE TOP

The Passengers

There are a number of bands around at the moment that we here at Beat have an affection for. These bands also seem to be attracting comparatively little media reaction which, of course, is totally unjust. So, in yet another new series we're going to take those bands and give them a couple of pages in our magazine because, basically, we think they're worth it.

The first band in the series, is an excellent four-piece by the name of The Passengers. I saw them live at Dingwalls a couple of months ago and was knocked aback somewhat by one of the most electric and energetic sets I'd witnessed in a long, long time. They played a classic blend of strong pop melodies and hard driving rock 'n' roll with style and professionalism. CBS Epic apparently thought so too, hence the release of a single 'two Lovers' under their licence. The single, written by singer/guitarist Julian Macqueen is about the problems of being gay today. However, no way is the song another 'Sing If You're Glad To Be Gay', more a 'Look what's happening in today's 'progressive society' song. Basically the song is a classic, and it's hardly been off my turntable since its release. And that's the truth.

MOTOWN

Julian and lead guitarist Graham Seviro had been working in the same shop in York together for a few years and both shared an affection for Tamla Motown. In the same shop they met a certain Gary Finch who had a fondness for the songs that Julian was penning at the time. Which was just as well coz Gary is a bass player, and Julian just happened to like his bass playing too. So with the addition of a drummer, who has since left and joined The Prime Movers, the Passengers were born. When they lost their drummer they auditioned a few who had applied through an advertisement, but eventually chose Milo Lewis through a friend.

The Passengers are actually signed to a company called Blue Inc. Records, run by a Mr Billy Russell. After seeing the band Bill took them under his wing, gave them the opportunity to cut a single and is now their official manager.

So how did they get the Epic deal? Gary explains.

"Well technically speaking we're still with Blue Inc. Epic are just licensing us. Billy managed to get a bit of attention after we did the single for him. He got a few

record companies to come and check out the band. We did a gig at Dingwalls and all the major companies were there."

So how did you originally go about getting gigs before signing to anybody?

"Through geezers in the pub really. Just stumbling into people that could help."

Graham takes up the story.

"We made a demo in my front room which we sent round to places like Dingwalls. It was done in a squat where we could do just about anything as it was a large place and completely detached."

However, as with the majority of home demos, it didn't really do much to convince the club owners that they were a good band.

"So we went to this studio where they normally make radio jingles, and recorded straight onto two track."

The clubs were more impressed with their second effort so they started getting gigs.

"We've been lucky really,

because Billy has helped us a lot. I think it's very important to have someone there to stick by you. Like the guy that produced the single, Martin Smith, was someone that had been introduced to Billy, so that's how that came about."

Are you happy with the production?

"Yes. The thing was not to get a famous producer. They tend to make things sound too much like their own sound and we wanted our own sound."

"Martin was quite confident, and he let the group develop. He was learning too."

Up until about a month ago the band was laying down some tracks for a possible album, again using Martin Smith as the producer.

"At the moment it's not officially an album," Gary explains, "more a collection of tracks. There's no scheduled release date or anything like that."

Graham explained that they recorded twelve tracks and at

first Epic like seven of them and now they say they like five of them. So the band are going to have to do some more. He's adamant that the company are probably right in their decision and that some of the tracks do need re-mixing, but it sounded to me like a case of manipulation of a small band by a large company. Graham didn't agree.

"They're not really manipulating us at all really."

Gary didn't either.

"Manipulating is probably a bad word."

And neither did Julian.

"We realise that we're not a big band with a big press following so we're kind of pragmatic. We don't mind being led as long as it's vaguely along our lines. It's all down to experience really which we haven't got and they have."

The Passengers don't seem to be doing too badly by Epic. After all they've just landed them a tour with After The Fire which at the time of the interview they are in the middle of. The tour is for the first time taking them out of small clubs and into fairly large halls, like The Rainbow in London. How are they finding the change?

"It's much better — there's more air."

And how are the audiences taking to them?

"They're quite enthusiastic. They're pretty mainstream rock audiences, not hard punks, so they give us a chance. It's mainly college gigs which is a good introduction to touring. The organisation is a bit slapdash sometimes, but the atmosphere is there."

SOUNDCHECKS

For the tour they've got a friend of theirs, Stuart Smith, to help hump the gear and the rest they do themselves. After all, they're not stars yet.

"We have struck up a relationship with ATF's crew so they're being good to us."

Are you getting soundchecks?

"We are, yes, though sometimes they're a bit rushed. The worst thing about it all is the monitoring system, because all the channels are used up by ATF so we're lucky if we get one to put the vocals through."

"It's a good rig so the sound quality out front is alright, it's just that we can't hear it."

Are you getting any lights?

"We get a bit. We get three variables — red, maroon and white. They've got a very techno-fish set up, and smoke too. They actually offered us some smoke



The Passengers are, from left to right, Gary Finch, Milo Lewis, Graham Seviro and Julian Macqueen.

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GETTING YOUR ACT TOGETHER

This month Gary Cooper tells you how to get that demo tape into the eager hands of a record company.

Having repeatedly asked for reader's letters in this regular feature, I've been gratified recently to find that there are actually a lot of you out there who (A) seem to find this idea of giving you advice and information useful and (B) that many of you can not only read — you can write too!

Disturbing, though, have been the letters I have received detailing the very problems that I have often written about. I suppose it's true that usually people only write in about the *bad* things that happen to them, but some of the things that have happened to you out there are *horrible!*

It would seem, thus far, that the most important area of discontent in this business concerns managers and record companies. I'll not discuss the area of management in this particular issue because I'm still going round the



professional side of the industry, asking awkward questions and seeing what I find. When I've managed to piece more data together I'll use one of these columns to report back what I've found. In the meantime, then, let's pick up some comments from readers about the last A&R feature which I wrote, a couple of issues back.

The first comment I received was from a band over in Denmark who quite rightly raised the issue which plagues many of us struggling musicians, that of actually getting hold of the names and addresses of companies to whom one would write with tapes.

The band in question (they are called 'Void!') ask for details of the addresses of the companies and this has caused me a few problems. A few years back it would have



been possible to compile a list of A&R men from my own address book — there were that few record companies in operation over here! Now, thanks largely to the New Wave explosion of 1976, there has been a quantum jump in the number of smaller labels which have sprung into existence.

That in itself isn't a bad thing, in one sense the more record companies we have in existence the more chance every good band stands of getting a deal. On the other hand small labels have a very nasty habit of disappearing as fast as they emerged, and whatever the Press tells you about small record companies offering fairer deals for bands, being faster and more flexible, it isn't always true. Large companies tend to have large reputations to keep intact. If big multi-nationals get dragged through the courts and the papers for ripping their artists off then shareholders start asking nasty questions. With small companies that just doesn't happen, and it is here that the sharks can really flourish. This isn't to say that big companies don't try to rip bands off — more that they may do so by offering patently silly contracts rather than just disappearing with all your royalties!

There are other problems with some small labels which will only really matter when you start actually trying to sell records. Starved of funds as they sometimes are, you will often find yourselves booked into inadequate studios and given poor producers to work with. When you have finally finished recording your album or singles you will then want excellent promotional help for the release time and any tours which you may have lined-up.

In some cases that have come to light,

this just hasn't happened. One band that I know of was actually on the verge of bankruptcy largely due to the fact that their small, independent, record company just didn't have the capital to get them onto a big tour and provide for all the expenses which a record company *should* help with, whatever they may say.

Because of the problems with actually physically getting the records into the shops, most small record companies operate franchise deals or licensing deals, call them what you will. Suppose you form a company called Big Head Records (hope there isn't one already!), you have two small bands signed to you and you want to get your records into the shops.

What most people in this position do is go to one of the major names and sign an agreement whereby that company actually presses the records for you and distributes



Chrysalis

them to the shops, leaving you to look after the recorded material, the press liaison work, the publicity machinery, advertising and general promotion.

What I have decided to do, therefore, is ignore for the most part, all the small labels and concentrate on the big ones, working on the principle that the names I will be giving will be at least honest, however dubious some of the companies track records will possibly seem to you.

Another reason for only giving the big names is that many of the small record companies are virtually untraceable. One advert for one record appears in the weekly music press and the label is never heard of again. If I tried to give you details of some of the smaller companies they may even be out of business by the time you read this article!

GETTING YOUR ACT TOGETHER

If you draw a blank with the big names or just honestly feel that you'd prefer to be with a smaller outfit then read the weekly music press and find the name of a company whose promotional efforts you like the sound of.

If you don't read their artists slagging them off, if you feel that they have backed a band well on tour, or just get a vibe that they might be worth trying, then contact their distributing company listed here and find their address and telephone number and the name of the person to whom you should speak. You will always see on the bottom of the small label's 'distributed through E.M.I. or C.B.S. or someone and that's whom you should contact to find your link through.

A final point about the state of the record industry at the time of writing which may help. It's now the start of November

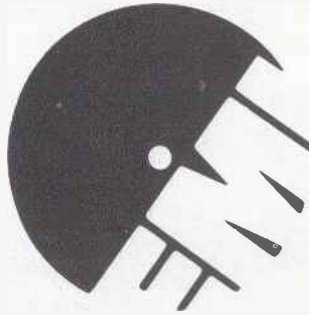


1979 as I write this article and I've just heard on the grapevine of two large-ish companies who are -er- 'amalgamating' with others to keep off the cold draughts of a massive recession which is currently going on in the record industry world-wide. This is a phenomenon which will directly affect you when you start sending your tapes out. Times are hard and the staff of quite a few companies within the past month have been coming into their offices in the mornings to find that they've got no desks — people are being laid-off like flies! This means that your tapes have got to be *really* good at the moment before you'll even get a whisper of a deal from a company.

This harks back to a point I made in my last article. If you are trying to put a demo together, really you *should* try and do it in a studio and get the best sound that you can. Try to avoid the home recording syndrome unless you have very good equipment and very good engineering capabilities. Right now you need all the help that you can get, so do yourself a favour and try to present the best face

possible.

Another reader's letter told me a horrible tale of woe about a deal that they struck in America. To save any legal problems I'll not mention names so suffice it to say that your fellow Beat readers found themselves on the West Coast of the U.S.A. with an apparently good recording deal, in a studio with a producer and manager and recording contract which promised them \$750 a week expenses whilst they recorded their album. After the first



week the 750 dollars stopped coming and a lot of excuses were apparently made about the need of having two people to sign company cheques, etc. etc.

But the money still didn't come and the band's manager was becoming increasingly elusive. Then the producer went missing and they found that their manager had departed for Los Angeles.

"After ten weeks of procrastination on the part of ***** *****, we eventually found out what was going on" they say. What was actually happening was that the record company had been busted for embezzlement and all money and contracts were, as our readers put it "held in limbo until the federal case is solved in court." The upshot of this was that the band found themselves stranded in the U.S.A. with a

lousy contract, a manager who had apparently deserted them, a record company that had a federal case going against it, no money and a few contractual problems!

The answer to all this is, of course, not to deal with crooks — but how do you ever know when it's always the best crooks who come over like your long lost brother? Again, you have to ask around. Get a manager whom you can trust and try and find out from other clients of that company whether the record company seem straight to work with. It's not always easy but it's honestly all you can do. Even the biggest organisations can have financial problems, even legal ones, and there is little that can usually be done to either foresee or offset them, apart from asking around, having a reasonable manager and hiring the very best lawyer you can afford.

As it happens the band in question had family abroad and were able to get back home to Britain safely, albeit the worse for wear. I'm sure we all wish them luck next time in finding a record company who can actually keep their promises!



I'd like to hear from any other readers who have had problems like this, the more information you send in the more I can keep Beat readers informed about what



One of the range of cassette decks that could help you make your first demo.

sort of sharks swim in these murky waters. It isn't *quite* an 'us against them' problem because I firmly believe that most A&R men are probably honest, if slightly thick! Most record companies too are actually legal — although whether they are fair is another matter altogether!

So, if you have any problems which you'd like to write in about on either the subject of A&R men, record companies or managers, please drop me a line care of



Beat. Not only will I write back (I do, you know!) but I'll possibly use your information to help other readers.

Questions and suggestions about any of the subjects covered in this series also go down well so please remember that I would like to hear from you.

On the subject of submitting material to record companies, and bearing in mind that I have already cast my vote firmly against trying to submit home recorded tapes, a new device has just come on the market which may well interest readers who might want to get something together as an early demo, either to help with their songwriting or, maybe, teach other members of their bands, this is, at long last, a four channel cassette machine, the Teac 144. I have had a Teac A-108 Simul-Sync on loan from Harman U.K. for a few weeks and that is, more or less, a conventional stereo cassette recorder/player with the added facility of Simul-Sync which means that you can add an overdub. Despite the undoubted performance of that unit I have come to the conclusion that it really is, at best, a basic and very simple tool for a songwriter. The

Teac 144, however, promises to be rather more than that.

Operating at a higher speed than normal cassette machines (3 3/4's ips rather than 1 7/8's) the sound quality should be good. Slow tape speeds are about the single biggest problem with cassette players and this increase will improve fidelity considerably. The machine retails at around the £500 mark but is certainly worth bearing in mind for songwriting readers or those with a bit of bread and the desire to thoroughly make use of their multi-instrumental capabilities.

So, before I actually get down to the list of record companies and their A&R men some final further thoughts on getting your tapes ready and sending them off. As I say, do try and record them in a local studio. Ask other bands if they know of anyone good. Spend as much as you can and try to see if you can actually visit the studio before you actually record there, get to meet the engineer and maybe get him to come along to a gig first, so that he has some idea of what you sound like and some

idea of what you're hoping your final tapes will say about you.

When you actually get the demos together please remember that many engineers will resort to the three B's (Bullshit Baffles Brains) at every opportunity and they will tell you that such and such a sound is quite impossible. Fair enough, you won't get John Bonham's drum sound in a tiny basement studio, but almost any decent 8 track outfit should be flexible enough to begin to approach the



sound you want. Don't dictate to the engineer too much because you'll only antagonise him but do be firm and definite about how you want to sound.

Rehearse your material well before you get into recording it. Time is money in even the lowliest demo studio. Unless you have an absolutely brilliant idea then try and work how you originally planned to work, don't keep changing your ideas all the time because it'll only cost you money in the long run.

Finally, don't send your *only* tape to the record company of your choice, have several copies run off (they don't cost much) and send a reel to reel tape suitable for a Revox running at either 17 1/2 or 15 i.p.s.

This, of course, is all advice that you have heard before (and often in these pages if you're a regular reader) but you'd be surprised how often we get letters from readers who haven't followed these obvious guidelines. Oh, and just one more point, please make sure that your tapes are carefully packaged, record companies are often complaining to me that they receive an awful lot of empty envelopes! Good luck and good hunting!

THE COMPANIES

Ariola (John Burley) 3 Cavendish Square, London W.1.
Arista (Tarquin Gotch) 49, Upper Brook St. London W.1.
A&M (Mike Noble) 136-140 New King's Rd., London S.W.6.
Acrobat (Geoff Baker) 37, Harley House, Marylebone Rd., London N.W.1.
Automatic (Nick Mobbs) 5, Avery Row, London W.1.
Barn (Chas Chandler) 35, Portland Place, London W.1.
Bronze (Gerry Bron) 100, Chalk Farm Rd., London N.W.1.
C.B.S. (Muff Winwood) 17-19, Soho Square, London W.1.
Chrysalis (Roy Eldridge) 12, Stratford Place, London W.1.
Decca (Frank Rodgers) 9, Albert Embankment, London S.E.1.
E.M.I. (Brian Sheppard) 20, Manchester Square, London W.1.
GTO (David Simone), 115-123, Bayham St., London N.W.1.
Island (Sue Glover or Bill Stewart), 22, St. Peter's Sq., London W.6.
Jet (Arthur Sharpe) 102, Gloucester Place, London W.1.
MCA (Roy Featherstone) 1, Gt. Pultney St., London W.1.
Phonogram (Roger Bain) 129, Park St., London W.1.
Pinnacle (Jeremy Paul) 9, Dean St., London W.1.
Pye (John House) 17, Gt. Cumberland Place, London W.1.
RAK (John Crawley) 42-48, Charlbert St., London N.W.8.
RCA (Derek Everett) 1, Bedford Av., London W.C.1.
Stiff 28, Alexander St., London W.2.
Virgin (Simon Draper) 2, Vernon Yard, Portobello Rd., London W.11.
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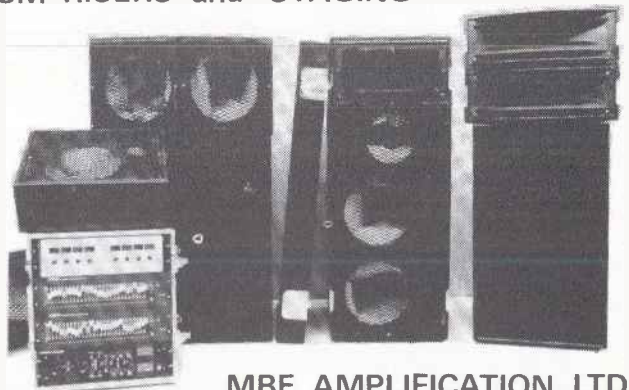
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LETTERS and QUERIES



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The man wants a lead

Dear Beat,
I am interested in buying an electric lead guitar and would welcome any advice or suggestions you could offer. Could you shed some light in my direction as to what type/make I should be looking at.

Any offers on amp/speaker combos suitable to handle heavy metal sounds?

Finally, any comments on tuition books? Can they be relied on to any degree, or are they just traps for the inexperienced?

D. S. Riley, Sheffield.

It is impossible to advise someone on this just on the information given in the letter.

But we suggest that you start with a good second-hand Jap copy, (Antoria or Columbus) and a practice amp. Take some one with you who knows a bit more about them when buying.

There may be some kind of tuition in your town for rock guitar, if not ask at your local music shop who might be able to help you. You must, of course, have a basic knowledge of music before enrolling for tuition.

Rare antique — or rubbish?

Dear Beat,
I would be very grateful for any information you could give me in relation to an old drum kit that I have. The person who gave it to me said that he had had it for over 40 years, so of course I can no longer get skins for it.

There are three drums, 10", 12" and 24" bass (approx), it has an arrangement similar to an Arbiter auto tune kit. On the side of each drum there is a plate which says REMO Manchester.

I don't use it any more and it is just wasting space in the garage so could you tell me if it is worth anything to anyone or should I just

throw it away.
Jim, Blackpool, Lancs.

We cannot of course, honestly comment on your drum kit without having seen it. Remo do not, and as far as we know, have never made drum kits, they are head manufacturers.

Your best bet is to contact a specialist drum dealer, and either take along one of the drums or a picture of the kit and they will probably be able to help.

We suggest that you ring Henris Drum Store, 01-734 7121, and they are at 112-114 Wardour Street, London W1.

Facts on the Glen

Dear Beat,
Please, please, please can you help?

I've been trying to get some up-to-date literature and price list on the Ovation Glen Campbell (Electric/Acoustic) 12 string guitar and no one seems to be able to help me. I've been everywhere (well almost).

If you could tell me the retail price of a left-handed model I'd be extremely grateful.

J. Davis, London E17.

Here's a few details on the Ovation Glen Campbell 12 string: It is a shallow bowl guitar, which makes it less prone to bass feedback on stage electrically. Acoustically, it gives a lot more top. This guitar records beautifully, it hits a mike very nicely.

It has 25 1/4" scale length and the neck is 1 1/16" wide at the nut. The ebony finger board which has white binding joins the body at the fourteenth fret. It has Ovation BT 8 bracing with Sitka Spruce top, a walnut bridge and 24 carat gold plated machine heads. The overall length is 40 3/8", overall width 15 5/8", depth 5 1/8" and it weighs 4 1/2 lbs. This guitar is usually supplied in natural finish. Finally, the retail price is £541.78 inc. VAT.

Should you require any further information, Rose Morris are at 32-34 Gordon House Road, London NW5.

Mixing it

Dear Beat,
After reading a review of the Maine PA 170 in last September's issue of Beat me and my band decided to check it out and after due consideration we parted with our hard earned cash and together with 4 x HH PRO 150 cabs we bought the amp.

However, we now use more mikes than the number of channels allow as we also mike up our drummer's huge kit.

Thus we would like to know whether or not it is feasible to buy a sub-mixer, such as the one made by MM, to mix the kit and then feed the mixer into one of the channels on the amp. If so, should we use the High or Low inputs?

Ta for a great mag.

Paul Evans, Rhondda, Mid Glamorgan.

We contacted Maine and they told us that the amp will accept either powered or unpowered sub mixers and the channel inputs will match either high or low unbalanced outputs.

With regard to the type of sub-mixer, the MM one is very good value for money and we highly recommend the HH one which is 12 into 2. It is best to shop around as most manufacturers make mixers, Hill, Allen & Heath, Canary etc.; of course WEM equipment is not to be ignored. The Audio Master 200 watt power mixer is very good. You may also consider buying a power amp and again most manufacturers make them. The H/H is very good, in fact, the whole H/H kit is excellent as it all links together very easily.

More about Lizzy please

Dear Beat,
I have bought your magazine now since June, although not on a regular basis because I have not always been able to get it because I travel a lot with my job and I don't always get the chance of getting it. I find it is one of the best magazines of its kind on the market.

The main reason for writing to you

is I would like to know if there would be any chance of getting back copies of Beat especially the one in which you featured Phil Lynott of Thin Lizzy.

I have already collected the two articles on Brian Robertson and Gary Moore, how about an article on the band's other two members.

Also, I would like any issue featuring Status Quo because I am a very dedicated fan of both these groups and I am collecting all the articles I can about them.

M. G. Head, Dorking, Surrey.

Firstly, if you want Beat every month, the current rate for a yearly subscription is £10.00. The back issues you want are October 1977 and August 1979. Back issues are 60p each which includes p&p. For subscriptions and back issues send cheques/po's to Subscription Dept., Beat Instrumental, 1B Parkfield Street, London N1 0PR.

Scott Gorham is twisting the Ed's arm for an interview, which we hope to be included in Beat in the near future.

One for the road

Dear Beat,
I cannot understand how you have failed to recognise the new Roadster range of guitars by Ibanez. I bought the RS-100 BS six-string guitar from the range and have found it much more versatile than the Fender Strat and Yamaha SG 2000, which I also use. A lot of people will disagree, but the sort of stuff our band plays (Blues — Slim Harpo, Winter, Muddy Waters etc.) it is an essential addition to my collection.

Another thing I must point out. I have seen about 200 bands in, and around Glasgow in the past year, and have yet to see anyone use guitars around the price range that you review in your magazine. Surely this is the general case. This is a complaint I've heard from many other fellow musicians about your mag. As far as I'm concerned, you as a magazine for the small club/pub musician (I hope), should deal mainly with instruments that don't cost around £800. I mean, for God's sake be reasonable. Leave the dream machines to crap mags like ————— (name deleted to protect the guilty — Ed). Although there are some people with CSL Guitars and FAL amps that buy this crud.

More power to you, and please remember the 'plebs'.
D. Paterson, Kelvinside, Glasgow.

Although we try to review equipment in a lower price range, we are rapidly finding that equipment of any worth costs a fair amount of money. Of course when we do find a reasonable priced piece of equipment we will review it. (See Gordon Giltrap's review of the Encore guitar on this issue).

We will be reviewing a Roadster guitar in a future issue.

SONOR: THANKS FOR

THE TRIP

A few months ago Hohner were kind enough to invite 30 drum and percussion dealers to the Sonor factory in Germany. One of them couldn't turn up so I got invited too. The dealers were all part of the Key Dealership network.

The party flew from Heathrow to Frankfurt and were then driven to a small village called Aue, where we were greeted by Mr Horst Link, the President of Sonor. We were all split up into various groups and shuffled into five different hotels, as there wasn't one hotel big enough to take us all.

The next day we were given the opportunity to take a look around the factory. A welcome speech by the president revealed that Sonor, as a company, has been in existence since 1875, originating from East

Germany. The Second World War brought political pressures so the company was moved in 1950 to its present location.

Today the factory has a work force of 200, and to see the Germans work is to be believed. To say they were dedicated is an understatement. Each man sits and does his job without question. There's none of this 'Time for a tea break Bert!' They just sit there and do it, hence the excellent standard of the finished product.

Apart from various screws, every component is made by Sonor themselves. Various small parts, like the casting of the fittings and the shell of the acrylic timps are commissioned to a subsidiary of the plant, but the rest is made at the factory visited. 'The rest' totals somewhere around 3000 items. Obviously you

Tony Horkins goes to Germany to visit the Sonor drum factory

can't buy a standard machine to do various jobs, so Sonor developed some of their own. Like, for example, an air pressing machine to put the finish on the drums, and an oil driven steam press to create the nine-ply shells. The shells are put together in three lots of three-ply, slotted into a metal

cylinder and steamed together for ten minutes. After the ten minutes was up, the operator pulled the shell out of the press, threw it on the floor and stood on it. He then had the cheek to jump up and down on it. Needless to say, it didn't break.

Another interesting part of the factory was where



Dear mum, this is me and my friends in Aue, a small village in Germany. There's me in the middle (the good-looking one in black with the long hair and Wild Horses T-shirt (what else?)).

they coat the fittings. Once made, all fittings are slotted into one block which is suspended over and lowered over into various vats. Firstly they're dipped into sulphuric acid for cleansing, then into a copper solution, then a nickel solution then a chrome one. Once the triple-coating is over they're put through a mechanical polishing process before assembled onto the drum.

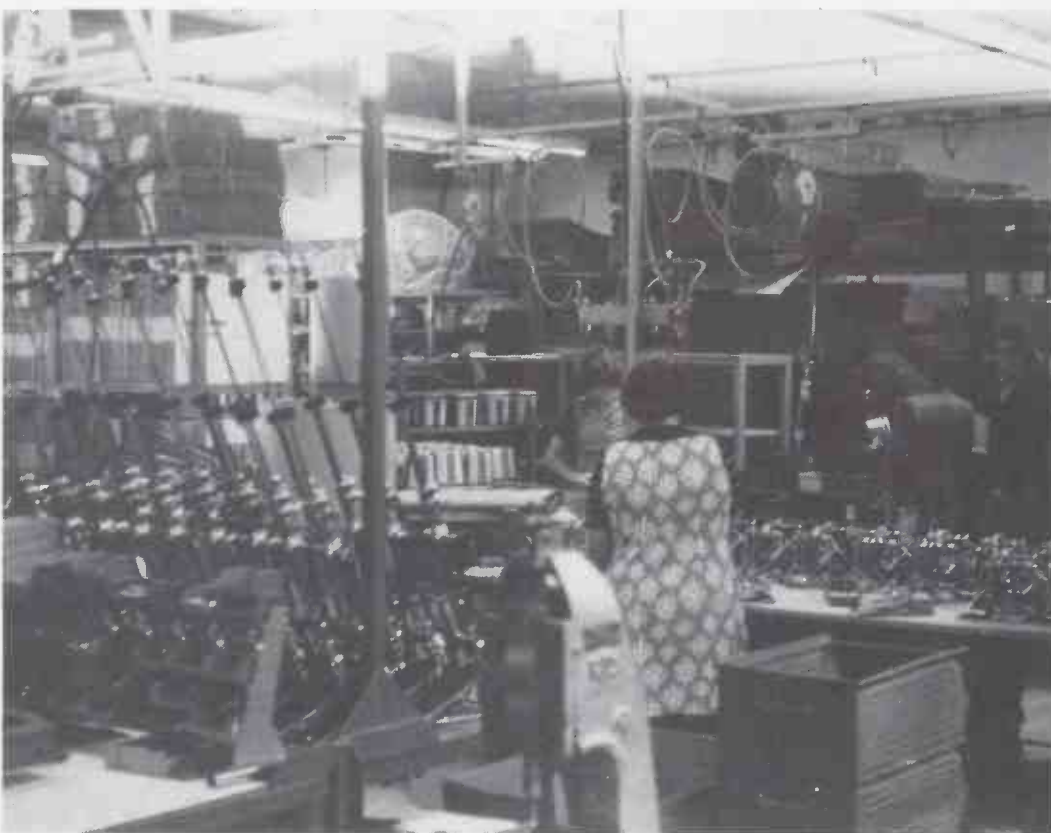
All assembly and packing is carried out by hand in the factory and stored for distribution.

After the factory visit we were treated to lunch and then Chris Stevens, the Sonor promotions manager outlined promotional activity for the benefit of the dealers and there was a product presentation speech made by Gordon Williamson, Sonor's international marketing director. After that there was a little performance on two of the kits by a couple of students of the Agostini drum school. And what a performance.

ENTERTAINMENT

In the evening we were treated to a barbecue while two of the local musos performed on keyboards and, of course, a Sonor drum kit. Later on the keyboard and drum kit was taken down to one of the hotels where they continued to entertain. However, the entertainment wasn't particularly up to scratch, so the entire party took over. One of the party could play a few 'old favourites' on the keyboards, and nearly everyone there was a drummer. So everyone had a turn at playing drums, myself included, which led to me hailing the delights of 'basic' drumming, (some excuse!)

Next morning with bags in hands (and under eyes) we were shuffled back home, grabbing as much duty-free as we could in doing so. It was a great trip. Thanks.



The part of the Sonor factory where they assemble the hi-hats and bass drum pedals.



Bob Henrit has a go in the evening's auditions. Bob is the owner of Henrit's drum store and used to play in Argent and is currently playing in Phoenix. Chris Stevens from Sonor clutches his face in amazement.

TRADE FAIR SPECIAL

A view of



The young and talented Robbie Gladwell demonstrates Gibson guitars on the Norlin stand

Between the dates of October 6 and October 9 this year, Manchester held their somewhat scaled down version of The Live Music Show. In comparison to Londons effort at Olympia, the attendance wasn't exactly overwhelming, and I refer to both punters and exhibitors. The final figures for the public days combined was 4,895, and the total figure for the trade, which includes dealers and their families, press visitors, music teachers, education advisers and a few others, was only 819.

However, it must be said that at least this was more of a *Live Music Show*. The majority of the stands either had powered headphones or amplifiers in sound-proof rooms so that you could try the stuff out. As its location,



One of the busier days at the show

TRADE FAIR SPECIAL

Belle Vue

Belle Vue, was quite small it did create an atmosphere of intimacy. On and off there were a couple of live performances to promote various products, and one or two guest appearances on various stands.

But for me, being at a live music show for four days in a row proved that there is one hell of a lot of classy musos walking the streets. There was guys there doing jazz runs that Holdsworth himself would be proud of, which means that we can all look forward to hearing some great albums in the future — if they get the breaks.

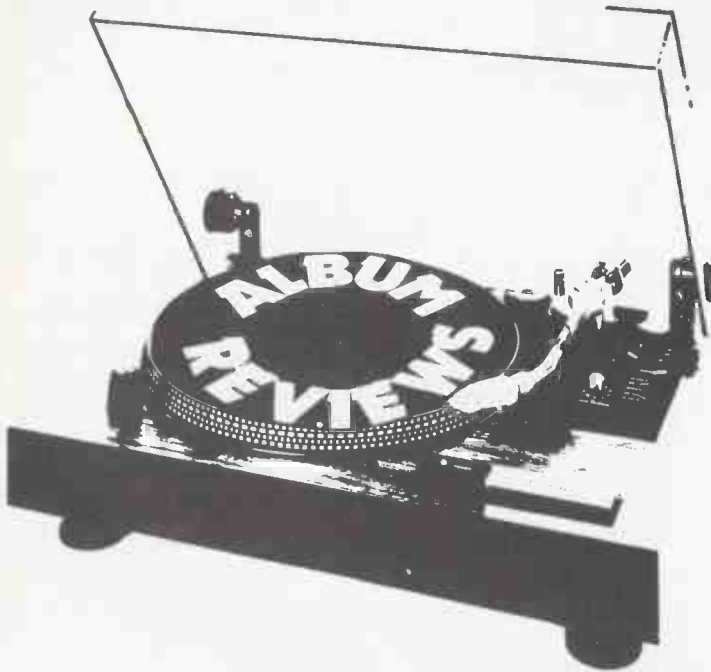
So to any of those musos in question — keep on practicing and don't forget to give us interviews when you're rich and famous.



Bert Weedon shows Gordon Giltrap what a guitar looks like. Earlier on Gordon parked himself on the Yamaha stand and answered a whole load of questions from an eager public yearning to learn



Ad man Nick Elliott, left, and Editor Tony Horkins consider auditioning for Camel on the Hohner stand, while Geoff Long looks on in utter amazement. "If Horkins plays 'I'd Like To Teach The World To Sing' just one more time I'll go mad!!!"



Prime Southside

SOUTHSIDE JOHNNY AND THE ASBURY JUKES THE JUKES (Mercury)

Not to be confused with British band The Dukers, or with Graham Parker, to whom Southside Johnny Lyon

has been unfairly compared these last few years.

It's true that both Parker and Lyon sing as though they've been drinking whisky with gravel chasers all their lives and both have horn sections in their bands. But while



Southside Johnny: another sterling effort from him and his band.

Parker dominates the Rumour — writing all their songs — Southside just steers his charges in the right direction.

The Jukes fourth LP — but first for Mercury — sees them refining their delicious brand of r'n'b and cleaning up the sound a little. It also sees guitarist Billy Rush making his vocal debut on the sleazy, mincing 'Security'. In fact, Rush writes more than half the songs here, which helps maintain the variety.

The horn section, left spiritually by Richard 'La Bamba' Rosenberg on trombone maintains those irresistible hooks and nudges the vocals into line, especially on the powerful single 'All I Want Is Everything'.

The Jukes takes a little longer to appreciate than previous albums, but it's definitely prime Southside.

MP

blinked and missed it. In truth, it didn't quite happen. But that hasn't deterred a hard core of bands dedicated to playing this foot-torturing combination of rock'n'roll and country from slogging away at it.

Matchbox are at the forefront of this movement. And if rockabilly does become the next big thing, it's likely to be them who provide the first hits of the genre.

One of the main points in their favour, apart from their irreproachable musicianship, is the fact that they write most of their own material rather than relying on souped-up versions of 50s originals. It's this originality on songs like Rockabilly Rebel and the tongue-twisting Buzz Buzz A Diddle It that's likely to keep them in circulation when other rockabilly bands have fallen by the wayside.

MP

Police propagand

VARIOUS ARTISTS PROPAGANDA NO WAVE II (A&M)

What a bargain this album is. A&M's Greatest Hits and all for £3.18. Side one is to be savoured and protected with your life.

It kicks off with a live version of "Goodbye Girl" by Squeeze and is followed by two live Joe Jackson tracks — 'Throw It Away' and 'Come On'. And then the best two tracks on the whole thing. The Police performing 'Landlord' and 'Next To You' in a live frenzy that will bring the sweat of New York's Bottom Line right into your front room. Andy Summers hits so many bum notes you wouldn't believe. You can't blame him at the speed they're playing the tracks at.

Side two features studio tracks by a few more A&M label mates. It starts with 'Don't Want To Be Like That' lifted from the new Joe Jackson goodie, then 'The Doll' by Shrink (interesting Note: The drummer of Shrink sold me my drum kit!), then 'Hollow Sound' by Bobby Henry, 'Wrong Way', a previously unreleased Squeeze track, 'Weather Station' by The Secret and finally 'Joey' by The Reds.

You're nuts if you don't get yourself a copy of this album.

TH

Bad case of loathing you

MOON MARTIN ESCAPE FROM DOMINATION (Capitol)

John 'Moon' Martin whines like a wimp and occasionally writes fine songs. These songs are best covered by other people, such as Willy DeVille (Cadillac Walk) and Robert Palmer (Bad Case Of Loving You). Neither of which are included here.

The only time he's been dominated is probably when, as a child, he was forced to sit at table until he finished his supper. Here, Martin, who looks suspiciously like ace chauvanist pig Robert Johnson (I suspect they're the same person), does most of the dominating. His sexual allusions are thinly veiled: "My Baby's Gun Shy", and his voice is just plain thin. For the most part I dislike Martin; but occasionally he prevents himself from going over the top.

MP

Almost a Hatchet job

MOLLY HATCHET FLIRTIN' WITH DISASTER (Epic)

I'm sure it was only a couple of months ago when I was sitting down and reviewing the debut album from this bunch of American macho men. Whatever, here it is — the follow up. Although the riffs are stronger, the criticism remains about the fact that they are lacking in singalong catch lines, which this sort of band need.

The riffs are getting real fancy. Basic twelve bars distorted by a

Match of the day

MATCHBOX (Magnet)

Remember the recent rockabilly revival? You don't? You must have

speedy array of notes performed in technoflash style. Every possible space has been filled by a fast lick performed harmony fashion.

I think that the bands main draw back is the singer. He comes on sounding a little like Fozzy Bear on speed. Unfortunately cries of 'Yaaaahooo' and 'Yeeeeeeapppp' are no compensation for lack of melody. The band seem to have taken the whole Southern image thing too far. Just take a look at some of the titles. 'Jukin' City', 'Boogie No More' and 'Gunsmoke' for God's sake.

Its a shame coz those guitar players can play their stuff.

TH

I like to think that with a tour to push it, Night Time Emotion might have made an impression on the charts. But now I fear it's likely to go the same way that Moon's two fine albums did — straight into the bargain bins.

This album is a glossy piece of rock'n'soul that marks McCalla's most convincing effort to date. He sings with more authority than he ever did with Moon, but the patchiness of his own material tends to let him down.

The best songs here are a thigh-slapping version of 'Ain't Nothin' But A House Party' and the spacey 'Night Life On Venus'.

Who knows, he may fit in well with Sniff And The Tears, but with a songwriter behind him propping him up with some strong, soulful songs, I'm sure he could be greater than he's ever hinted at.

MP

music's answer to the horrifically successful Osmonds. But pretty soon it was obvious that The 5 were reaching — and holding — a far wider audience.

Michael Jackson's thin soprano voice provided the lead for his brothers, and worked best on the more up-tempo numbers like the group's first masterful hit, 'I Want You Back'.

It's included here along with Skywriter, Jackson Browne's 'Doctor My Eyes', ABC, and 'I'll Be There'. Slower numbers like 'Never Can Say Goodbye' and 'Ain't No Sunshine', don't quite make it for me, but they might for you.

MP

probably never heard of them is proof enough that the releases didn't do particularly well. Which is a shame, because they're a talented group.

The line-up is John Watts, guitar/lead vocals, Steve Skolnik, keyboards/vocals, Steve Little/drummer and David Graham, bass. When they perform live they break the standard band set-up. The drummer at the front stage left, the bass player stands next to him, the keyboard player stands at the front stage right, and John Watts stands at the back on what looks like a drum riser.

Some of the tracks on the album are reggae orientated ('Remember Russia', 'The Worker') but the rest are pure pop, and classy too.

Perhaps the only criticism is the lack of variety in the singers voice and general vocal style. Tends to make a lot of the songs sound the same, though when you listen to just the music they are in fact pretty different. However, if this is the debut, the follow up should really be something.

TH

By special appointment

THE SPECIALS (2 TONE)

It seems like just yesterday that I was being threatened and intimidated by fun loving Skinheads in North London. Happily this second generation of short-haired rude boys is intent upon keeping the peace, as the single 'A Message To You Rudy', suggests.

For most of their debut album, The Specials preach racial and sectarian harmony to a backing of bluebeat and ska — the forerunners of reggae. That's all very laudable of course, and it's sad that some of their recent gigs have been spoilt by displays of meathead aggro. But as well as writing highly addictive, raw songs with a message, The Specials have real charisma.

I can't listen to this album without picturing the band in a comic strip. (Much cooler than The Rezillos, and more fun to dance to). They project themselves so well on record, thanks in part to Elvis Costello's sympathetic production, that I can't see how they can fail to take over the world. Another point worth mentioning is that they haven't cut the bass guitar on the final mix. Put this on a reasonable system and your floor will know all about it. Fave rave of the second: 'Do The Dog', a message to all of you — rude or not.

MP

Five of the best

THE JACKSON 5 20 GOLDEN GREATS (Tamla Motown)

The Jackson Five are one of pop's real curiosities. When they were launched in 1969, it was as black

FISHER-Z WORD SALAD (United Artists)

I saw this band for want of something better to do at the LSE a few weeks ago and was suitably impressed to want to hear some more.

Fischer-Z signed to UA in July of last year, and have so far released four singles and an album. The fact that the majority of you have

Cheap Brakes

THE BRAKES FOR WHY YOU KICK A MY DONKEY (Magnet)

Every once in a while an album is released that is surprisingly excellent. This is one such album.

The band have been together for two years now and consist of Bob Renny, bass and vocals, who had a brief spell with Atomic Rooster and Sam Apple Pie, John Brown (Josh) on drums who was also with Sam Apple Pie, Joe Sadil on lead guitar/vocals who was previously doing session work, and Keith Wilson on lead vocals and rhythm guitar.

Out of the eleven tracks on the album, ten of them are self-penned. The only cover-version is a faster, rocked up 'Like a Rolling Stone'. The majority of the tracks are written by Joe Sadil and Keith Wilson, though Bob Renny and Josh co-wrote two of them.

The album was produced and engineered by Rock Houison who was responsible for the engineering on Joe Jackson's first album, and is the engineer at Eden Studios, where The Brakes recorded this album.

At the moment 'For Why You Kick a My Donkey' is available at a little over £3 and is well worth an investment. Good poprock.

TH



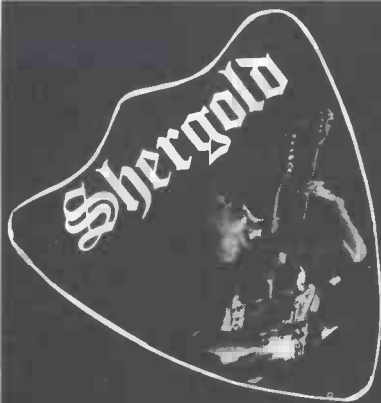
The Specials marvel at the perceptive review of their debut album.

Crying gver spilt tears

NOEL McCALLA NIGHT TIME EMOTION (Epic)

Rather a wasted effort on the part of the ex-man in Moon, since McCalla has now — for better or worse — become lead singer with Sniff And The Tears.

Reviewers:
Tony Horkins
Mark Palmer



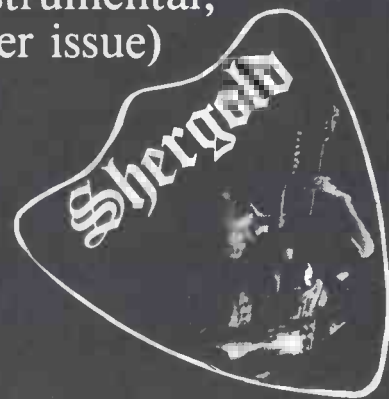
For free brochure write to:
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Avenue Industrial Estate,
Gallows Corner, Romford, Essex.
Please enclose S.A.E.



SHERGOLD (WOODCRAFTS) LTD.

“Everything about this guitar looks good to me. The machine heads do the job well, stay in tune and don't slip. The frets are shallow which makes it easier to play and overall it has a nice feel”

—Mike Rutherford
on the Shergold
Marathon six string bass
(Beat Instrumental,
November issue)



NEW TO YOU

JIM WILL FIX IT

Rose Morris have announced the appointment of Jim Wilmer as Marketing Manager.

Jim joined Rose Morris in 1974 in the Sales Office, later becoming Sales Office Manager. For the last three years he has been Product Manager for some of the most famous names in the Rose Morris catalogue including Marshall, Ovation, MXR, Di Marzio and Eko.

As an ex-professional musician, Jim retains a lively interest in all aspects of music, and he has been particularly involved in artist liaison

work for Rose Morris. This has made him one of the best known names in professional music circles in the UK.

Jim said: "I think the dominant feature over the next few years will be the way in which the incredible growth in electronics will continue to revolutionise music and the working musicians job. Rose Morris will be in the forefront of this development and this leads to an increasing need for communication with musicians".

MUSICAID STORM AMERICA

Musicaid, the British musical instrument manufacturers and distributors are moving into the North American market.

The St. Albans based firm has now set up a sales distribution network with full service station facilities, covering the USA and Canada, mainly to market the Simmons drum synthesiser in its four channel and two channel versions.

Seven main distributors have been appointed by Musicaid in North America and the service station facilities have been established in Florida.

The four channel Simmons first British made drum synth was launched by Musicaid at Atlanta's NAMM show in June. The two channel SDS Combo was unveiled at October's Belle View Show.

Musicaid's Managing Director Ian Miller said: "Our drum synthesiser gained a tremendous reception and orders have started to come in from North America, following the Atlanta show".

"Requests from dealers for distribution were so numerous that we have been able to appoint some of the best sales organisations in North America. We are very optimistic of the future in the export market not only with our drum synthesisers but also for a number of technical, advanced products we have coming along."

Negotiations are also being completed for the appointment of distributors in Mexico, Australia, South Africa, Holland and France.

Musicaid are at 176, Hatfield Road, St. Albans, Herts. Tel: St. Albans (0727) 33868.



Jim Wilmer pictured with an Adamas guitar.

SENSORS PUT RADIOS IN MOTION

There's no need to miss your favourite radio programme anymore — thanks to the 'Time Lord' switching unit.

RECORDERS

The 'Time Lord' is a 24-hour digital automatic controller for radio recorders and other hi-fi equipment. It has been designed by the Derby-based company of Sensors and Systems Ltd. in conjunction with TV personality Robert Buckman of 'Don't Just Sit There', who is to donate 50% of his royalties from this unit to cancer research.

ACCURATE

The unit comes in an attractive white case with a red acrylic window which shows off a 24-hour clock display by 18mm high LED characters. The clock itself is accurate to within seconds. The 'Time Lord' has been styled to complement modern hi-fi furniture, and measures 56mm high by 131mm wide by 72mm deep.

PRESET

The 'Auto Off' facility allows equipment to be switched off at any preset time up to 59 minutes, thereby switching off a recorder precisely at the end of a programme.

DISPLAYS

Apart from the 24-hour clock, other time displays include auto 'on' time, and 'time to run to off'. The price is £39.95 including VAT.

The address of Sensors and Systems is: High Street, Melbourne, Derby. Telephone 03316 2228.

KONK GET COMPUTER HELP

Another London recording studio has fitted the Necam computer-assisted mixdown system made by Neve Electronics.

The studio is Konk, which is operated by The Kinks. The system has been fitted to a Neve 8038, 32-channel 24 track console which has been in continuous use for the last three years.

Retro-fitting or uprating is a feature of all modern Neve consoles, and means that any recent equipment can be updated with the

Necam mini-computer and servo power faders.

Among the groups to use this new studio are: Gong, Street Band, Noel McCalla (ex-Moon) and Trevor Rabin.

John Rollo, manager of Konk claims that the system is "the ultimate in perfection."

He said: "The computer aided mixing relieves the sound engineers of all the tedious and routine tasks involved in a complex multi-track recording, and allows them to

concentrate on the more creative work of mixing."

Neve's unique system of allowing the faders to move under computer control, gives an instant visual indication of what is happening, and allows changes to be made quickly and easily.

For more details of the system contact John Pedre, Neve Electronics International, Cambridge House, Melbourne, Royston, Herts. Telephone 0763 60776.

NEW TO YOU

NEVE RUSH TO MIX IT

Neve Electronics Limited recently had to pull out all the stops to meet a rush order for a large number of suitcase mixers for Indonesia. The order, which came via Pye TVT who were also supplying various outside broadcast vehicles, cameras, etc., was for equipment to be delivered and installed in Jakarta, Indonesia, in time for the opening of the Tenth South East Asia Games in September.

Altogether, Neve of Royston,

Hertfordshire, supplied a total of 18 type 5422 suitcase mixers — quite a feat considering the order was received in July. Both Neve and Pye TVT completed the contract on time even to the extent of chartering special aircraft large enough to ship the full consignment including two outside broadcast vehicles. The total value of the contract to Pye TVT was worth in the region of £1¼ million.

IT'S THE LIMIT

Audio and Design Recording have announced their new stereo limiter, expander and compressor.

The Ex-Press Limiter is a compact unit — less than two inches high — controlled by digital logic momentary switches. It has a built in memory which retains 'last use' settings when the unit is switched off.

Facilities include input/output

attenuators, variable attack and release times and an auto release network. The expander function comes with a range of factory presets.

The Ex-Press Limiter costs £525 excluding VAT. For more details contact Audio and Design Recording, 84 Oxford Road, Reading, Berks.

PEARL MUSIC FIND A NEW SHELL

Pearl Music Ltd. announce that they have now moved into their new factory and warehouse unit in Park Royal, London.

The company has been formed by Glyn Thomas and Gerry Evans to distribute Pearl products in the U.K. These include the established range of Pearl professional and Maxwin drums, microphones, echo units and effects, plus some new items of the range not seen here before. Electric guitars, a fibreglass body acoustic guitar, a polyphonic keyboard, syncussion and "Dead Ringer" fibreglass practice cymbals. Fuller details of the range are available

from the company.

Pearl Music also intend to establish an assembly line for Pearl drums as the new unit. This is in line with the plant in Nashville, Tenn. U.S.A. which has been operating for the last three years. It drastically cuts down the lead time for dealers' orders on drums and allows Pearl to offer a customizing facility without tying up massive stocks of assembled kits. The new range of shells available are, Birch, Maple and Fibreglass. Pearl's address is: Unit 5, 29-35 Acton Road, Park Royal, London NW10.

PROSOUND BROCHURE

Brochures are now available on Prosound International, the first independent exhibition to cover all aspects of audio equipment and services, which is being held at the West Centre Hotel, London, September 2-4, 1980.

The exhibition will be an international meeting-place for manufacturers and visitors interested in the audio industry, say the organisers, Batiste Promotions & Exhibitions.

Aimed at the professionals in the industry, it will attract manufacturers and suppliers who wish to exhibit, display and demonstrate their products and services in suitable surroundings to potential buyers from all over the world.

The brochure is available from Batiste Promotions & Exhibitions, Pembroke House, Campsbourne Road, London, N.8., tel: 01-340 3291.

THE EASY PICK-UP

FCN Music now distribute the full range of American pick-ups and strings made by Bill Lawrence.

The best known of the range are the FT 145 and FT 145 HD pick-ups which clip instantly into the sound-hole of an acoustic guitar. They are noted for their clean sound, and as a result of careful screening, are virtually feedback-free even when played next to an amplifier.

Bill Lawrence strings have a world-wide reputation for their intonation, sustain and durability. They join the FCN range of Columbus, Kimbara, Kent and Lorenzo guitars, plus the top of the range Hågstrom guitars.

Bill Lawrence invented the Super-Humbucker and built the first super distortion pick-ups.

1 May 1975 he founded Lawrence Sound Research in Nashville, Tennessee, and by December the first Lawrence Pick-ups appeared on the market.

For more details of the range contact FCN Music, Morley Road, Tonbridge, Kent. TN9 1RA.



One of the range of Lawrence FT easy-fit pick-ups.

THREE OF THE BEST FROM AKG ACOUSTICS

AKG Acoustics have added three new products to their range — a time delay unit, a dynamic microphone and a pair of stereo headphones.

The TDU 7000 Time Delay Unit operates with 16 k random access memories and has a frequency response of 30 Hz to 14 kHz. It will be used by officials at the 1980 Olympic Games in Moscow, who chose it purely on specifications, since there was no sample available at the time.

The TDU has been designed for use sound and broadcasting studios and in large public address systems. It has the facility for eight slide in modules and can be used for a wide range of applications.

Harmonic distortion of the TDU 7000 is claimed to be less than 0.1 per cent at 1kHz. Price of the basic unit is £1,090, not including VAT.

The D125 microphone is introduced to meet the needs of musicians and amateur recordists. It has a frequency response of 100 to 15,000 Hz and provides very good

resistance to feedback. An acoustic filter cuts down pop and breath noise. And it's claimed that if it is used near the sound source, the bass frequencies are emphasised.

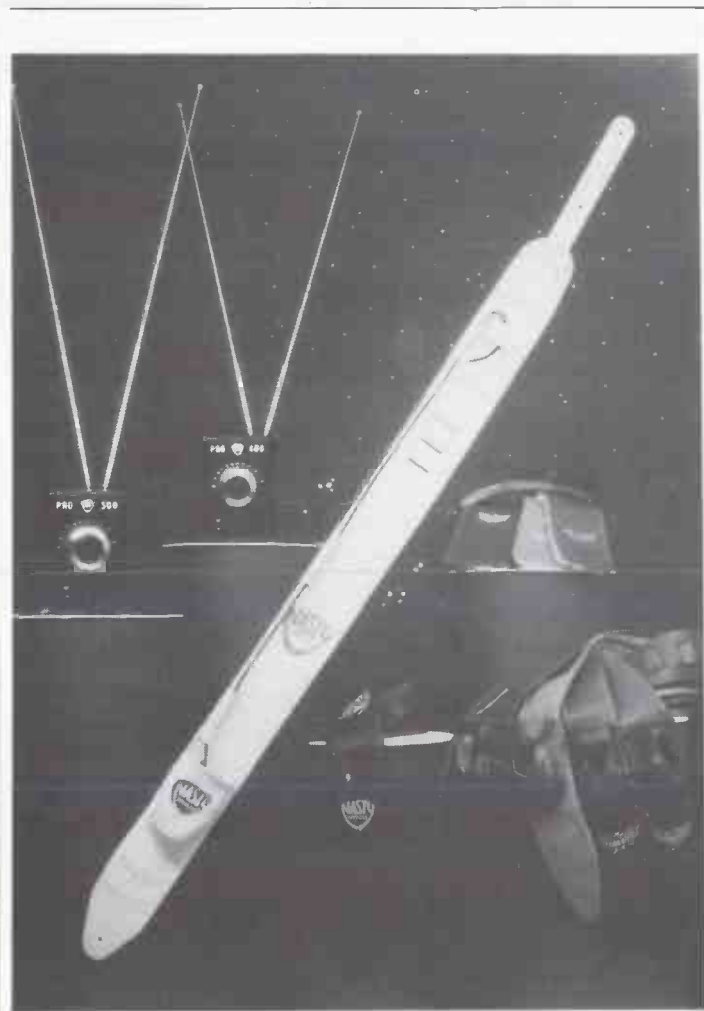
The D125 weighs eight ounces and costs £54 not including VAT.

The K241 headphones are specifically designed for listening to rock music, and employ special acoustic damping.

AKG say that while many kinds of music are performed solely on 'natural' instruments, modern popular music is dominated more and more by electronic instruments. These produce a sound entirely different to traditional instruments. This is particularly true of attack and decay of notes.

After extensive research, AKG came up with the K241 headphones which have a specially tailored frequency response, and special damping units around the transducers.

The price of the headphones is £54 plus VAT.

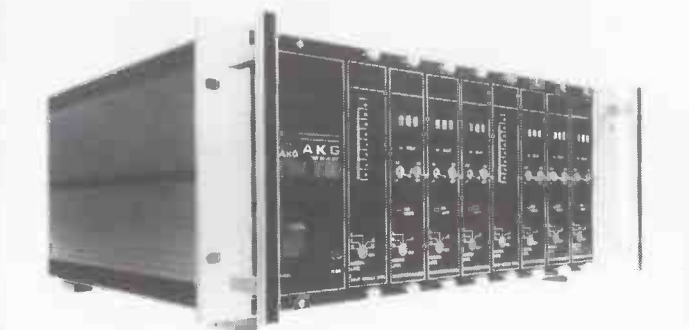


Nasty Cordless radio transmitters and guitar straps.

NEW TO YOU



The revolutionary new AKG K241 headphones.



The AKG TDU 7000 Time Delay Unit.

NASTY BELT UP

Silver Eagle Designs, the USA firm which makes the Nasty Cordless radio transmission system for guitars, has just introduced a strap designed to accommodate the unit.

The strap has a built in pouch which snugly houses the transmitter. It is located in a convenient position so that it does not get in the way during normal playing. As an added precaution a heavy-weight leather bar is stitched to the strap for the unit to clip on to.

Features of the new strap are:

- Adjustability from 39" to 56".
 - A choice of five colours — tan, black, medium brown, dark brown and red-brown. Special colours are available on request.
 - A handy 'Pick Pocket' for plectra, capos, bottleneckers etc.
 - An easy to thread antennae wire holder, which makes it unnecessary to tape the wire to the strap.
 - No metal parts which could scratch the instrument.
- The strap is likely to retail for under £20.

THE NOT SO HEAVY METAL GUITAR

What's the point of building an aluminium guitar when wooden ones do the job adequately?

In retrospect, there are definite technical advantages, but it was really a case of trying to test my skills and knowledge (being an engineer, musician and inventor), and to channel these into making a long standing dream of mine become a reality. Simple as that. So in December '75, I embarked on the first prototype.

I was beset with a multitude of technical problems, most of which were gradually overcome. Aluminium is roughly four times heavier than conventional woods, so solid guitars were definitely out!

I liked the straight lines of the Flying V and this formed the basis of the angularly designed 'Exe'.

The body of the prototype Exe was a complex welded pre-fabrication with a hollow neck, removable fingerboard and (wait for it!) **MACHINED STAINLESS STEEL FRETS!**

I can't tell you how difficult they were to produce! For technical reasons, it's not feasible to employ nickel silver frets on an aluminium fingerboard because of their method of fixing. (To re-fret such a hideous combination would be nothing short of a technical pain in the arse!)

The advantage of using stainless steel for the frets, is that this material is a lot harder than nickel silver.

Removable fingerboard? This allowed for fret removal, as they were secured in place from the underside. This also allowed for individual height adjustment.

After a lot of 'hums and hahs' about the finish, the guitar was eventually chrome plated. She sported Jap machine heads, and Gibson copy bridge and tailpiece.

(Compared to their originals,



Clive Wagerfield gives us the facts and figures on his Allax Exe

the latter offered better value for money.) No economising on the pick-ups though, which were Gibson Humbuckers.

Although hollow, the guitar was a little heavy at 11lbs, and tended to overbalance at the neck end. Definitely not bad for a first

attempt though!

Because of the relative hardness of aluminium, it has terrific sustaining qualities, and a tone which is unique. Different materials produce barely audible harmonics that will 'colour' the pure tone, and will be sub-

consciously registered by the listener.

The prototype had been a successful exercise, but in practical terms, it was too heavy and uncomfortable to play and was duly retired.

The second prototype Exe was a lot more successful. It was sleeker, balanced well and was a lot lighter at 9¾lbs.

The major constructional difference was that the body was machined and hollowed out from a solid block of aluminium, leaving only a backplate to be welded in place on its underside. The machine heads were also changed in favour of Schallers.

I was in a band, and the guitar was used extensively on our rounds of the pub-rock circuits.

Then I discovered a serious inherent problem.

In October '76 we played at a large concert hall. The guitars were tuned in a cold dressing room, and we went onto a warm stage which got warmer throughout the evening. The result? The aluminium Exe would not stay in tune, and in the end was abandoned for my Flying V.

I knew that aluminium had a high co-efficient of linear expansion, but I had considered this linear movement to be too small to significantly alter the guitar's pitch.

After conducting a temperature test on the guitar, it was apparent that the actual linear expansion was alarmingly high, and a variation of just 2-3°C would easily put it out of tune by increasing its pitch. It was quite a blow, and as far as I was concerned, the career of the aluminium guitar had come to an end.

My interest was re-awakened about a year later when the hybrid aluminium necked guitars started to trickle onto the

market. These guitars obviously had the same pitch stability problem as my prototypes, and were being sold to an unsuspecting public. Well, there's no use in complaining unless you have a solution. So I decided to resurrect the guitar, and have another look at the problem before these hybrids successfully attached an indelible stigma to the aluminium guitar relationship.

I built an aluminium 'mock-up' and over a period of about eight months worked on various pitch stability devices, but they all failed one way or another. Then one day I found myself on the right track. It was an idea that I had earlier, but discarded it as it seemed to simple to possibly work. But here the adage, 'Simplicity equals efficiency' was definitely the case, as the eventual design had NO moving parts to speak of!! This design was developed and refined into the now Constant Pitch Unit, (Pat Pending).

The next guitar was radically re-designed, as I wanted it to have a wider appeal but not at the expense of bland compromise, so I attempted to strike this fine balance by honouring the fact that it was an example of precision engineering as well as an instrument. The end result was the prototype Allax.

Apart from its new shape, it had other new features as well. The constant Pitch Unit relied on a one-piece bridge unit. This was made from stainless steel and had off-set adjusting screws positioned for easy access.

The next revelation was in the nut design. Holes for string guides instead of slots. Why? It was a minor aid in simplifying the stringing process. Once the string was through the guide hole, the job of winding the string around the capstan became a simpler matter. (No slots for the strings to jump out of). The weight problem of the previous guitars had been reduced, and the Allax weighed in a comfortable 8¾lbs. The balance was right too.

The Constant Pitch unit works extremely well, as it is able to maintain a constant positional relationship between the nut and the bridge. It does not allow for the linear expansion of the head. This portion

of the neck is quite small however, and the minor degree of 'tension induced linear extension' of the strings actioned by the linear expansion of the head, is effectively negated by the related linear expansion of the strings, which will tend to cancel out the increase in tension (Hope that's not double dutch!)

When an aluminium guitar (or an aluminium necked guitar for that matter) suffers linear expansion, it is the increase in string tension that effectively puts the guitar out of tune. The fact that the pitch length of the strings increases as well, is of such a small nature as to be audibly imperceptible.

This is an important point to make, as the Allax has an aluminium fingerboard. As this also controls the pitch length of the strings via the fret positions, a noticeable pitch error which would steadily worsen towards the top end of the neck, would be disastrous for such a fingerboard as it would be impossible to correct. Happily this is not the case.

I have performed endless temperature tests on the prototypes, and have tabulated the results of these experiments, which can be furnished on request. The following figures were extracted from these experiments.

The results of these tests were taken over a 10°C temperature change between 20°C(68°F) and 30°C(86°F).

Assume that the Allax is without any form of pitch stabilisation. The fingerboard at the 22nd fret will have expanded by 0.0041" which represents a mere 1.056% of a semitone increase. You'd have a job to TUNE a guitar that accurately! Although each string varies, the 'Tension induced linear extension' of the bottom 'E' for example is 0.0065" which represents 69.9% of a semi-tone increase. This would make a tone deaf person wince!

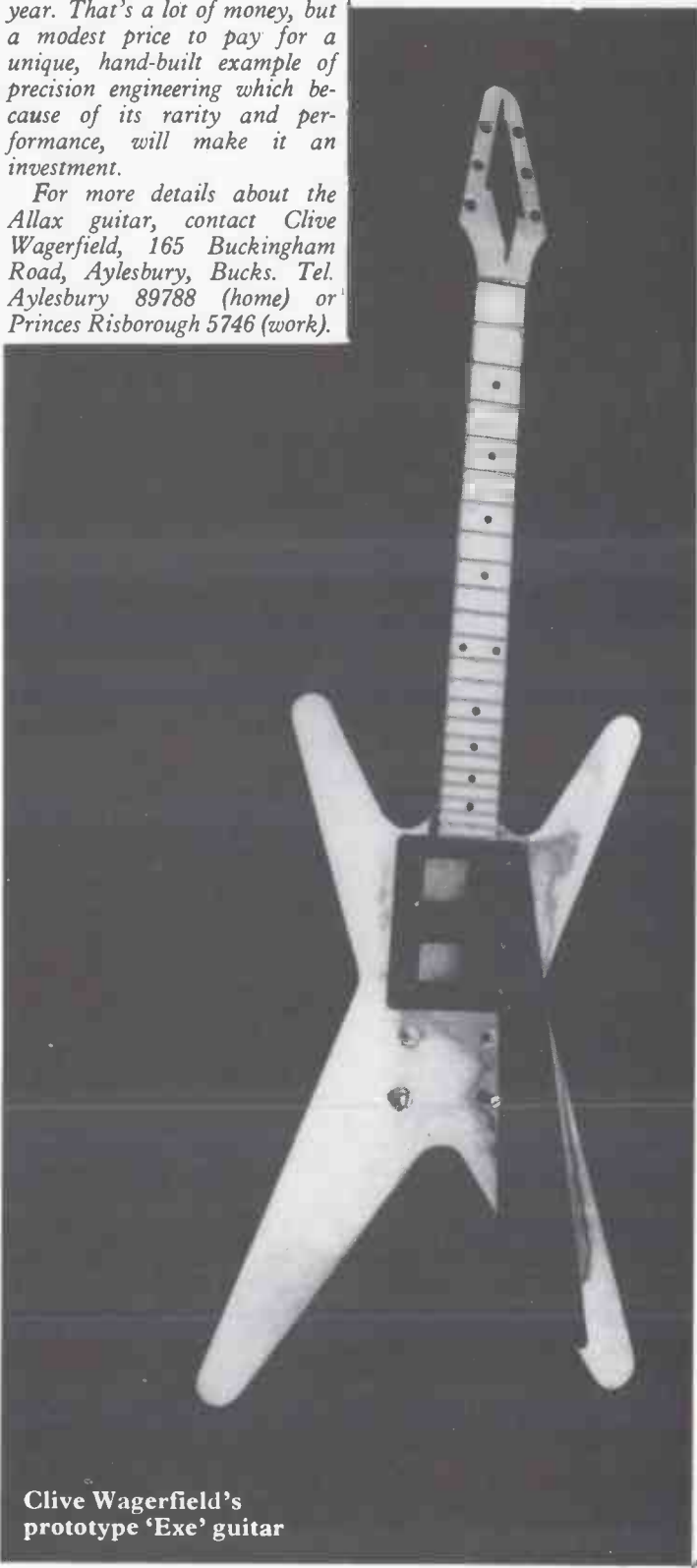
This last figure does not take into account the reduction in string tension due to their related linear expansion, which will better this figure. Unfortunately this degree of natural correction is inadequate in the case of an uncorrected guitar, hence the need for a pitch stabiliser such as

the Constant Pitch Unit.

My finances are limited at the moment, and can only stretch to the building of three, maybe four Allaxes at the present time. These first models will sell for £928 each including VAT and be available towards the end of the year. That's a lot of money, but a modest price to pay for a unique, hand-built example of precision engineering which because of its rarity and performance, will make it an investment.

For more details about the Allax guitar, contact Clive Wagerfield, 165 Buckingham Road, Aylesbury, Bucks. Tel. Aylesbury 89788 (home) or Princes Risborough 5746 (work).

For Brian Robertson's review of the Allax guitar turn to page 49



Clive Wagerfield's prototype 'Exe' guitar

For some professionals, precision is not enough.

We've created the Peavey T-40 for the musician who requires much more from his instrument. We began with a lean and contoured body design for maximum playing comfort and beauty. We used only the finest select ash hardwoods to provide a high density body that is as durable as it is graceful.

We spent years developing designs and methods that have resulted in what has been described as "the finest neck and fret job available on any production guitar,...regardless of price." The T-40's neck has a feel and playability that makes fingering almost effortless.


Still, even with the finest materials and methods, we realize that an instrument is only as good as it sounds. This is where the T-40 really shines.

The T-40's special dual pickup circuit design produces a range of tonal variations never before available from a bass guitar, without the "crutch" of preamps and batteries. Deep, powerful lows, punching mids, and crisp highs; the T-40 has it all with a

minimum of complicated controls and switches.

We added to this special die-cast, chrome plated hardware, precision tuning machines, and a form fitting, high quality case as standard equipment.

Finally, we gave the T-40 something no other bass guitar has ever had: the Peavey reputation for excellence.



The Peavey T-40 Bass and T-60 Guitar are now available with Rosewood necks and Southern Tobacco sunburst finish options. Soon at selected Peavey dealers in your area.



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ALLAX ALUMINIUM GUITAR

Price: £928 inc VAT

It's an odd sort of guitar for a start. Everything about it is metal. The body, neck and fingerboard are all made from the same 'high strength aluminium alloy'. Bolted into the top of the neck are a set of Schaller M6's, which, as I've mentioned many times in this magazine before, are good pegs. Very consistent. Your man's got them secured very well onto aluminium blocks which in turn are well placed around the head. The head has a dip in it where a truss rod cover usually is, which has enabled him to use a thin piece of aluminium for it yet still keeping it very strong. A good piece of design which has helped to keep the weight down.

The nut, he says, makes the guitar easier to string, but I don't agree. I think it makes it harder to string. Instead of grooves the strings rest in guide holes, which, he says, ensure that they don't pop out. But the strings don't pop out of a well cut normal nut. I think that mid set this guitar would be a bit of a bummer to try and string. A roadie has enough trouble slotting the strings into the bridge than having to worry about a further slot on the nut.

The neck, however, is very nice. It's got a very nice feel to it. It's particularly fast and very slim, which makes it easy for you to wrap your fingers around. It's just right width ways too, and fairly flat across the fretboard. Aluminium is usually fairly sticky to the touch, so the maker has chromed not only the neck, but the entire guitar. This relieved any sticking problem.

The fretboard itself has a beautiful feel, and I was also very happy with the big chunky frets. They're coming close to the size on the Gordon Smith that Scott (Gorham) received last month. The overall sound holds lots of sustain, which is probably due to the density of the material used.

I actually own a Travis Bean, which also has an Aluminium neck, and I'd say that the neck on this guitar is much better.

Moving on to the bridge, we have a very odd looking device. Each string is individually saddled with very simple adjustment for height and tension. In its present state I would say that the tension is too tight, with the strings in an advanced state of cracking at the bridge end. Also the whole thing hasn't been accurately bolted to the guitar. The gap between the top string

Reviewed by: Brian Robertson

and the edge of the neck is not the same as the gap between the bottom string and the edge of the neck. This means that some of the strings are out of alignment with the pickups. Adjustment in height is via two large screws either side of the bridge — rather like the Tune-o-matic.

The scratchplate is of black anodised aluminium, and is secured to the guitar by a number of Allen screws, which is really being flash just for the sake of it. It would be more practical to use normal screws.

The pickups and pots are normal, standard Gibson Humbuckers, therefore the overall sound of the guitar is like a Gibson. Personally speaking, I like the sound, and putting them on an aluminium guitar hasn't exactly radically changed them. Perhaps the only difference is a greater bass response on the bass notes in comparison to a Gibson. But it's not really on the bass notes that you need the sustain.

The pots, although just as responsive as on normal Gibsons, aren't so well placed. They're just too far away from your right hand's playing position to be able to get to quick enough. They should be moved across a good couple of inches to make them more practical. As I tend to use my tone controls quite a lot this is a really important point. Not so important is the fact that the knobs he's used don't look too hot. They're metallic to match the rest of the guitar, but they just look stupid.

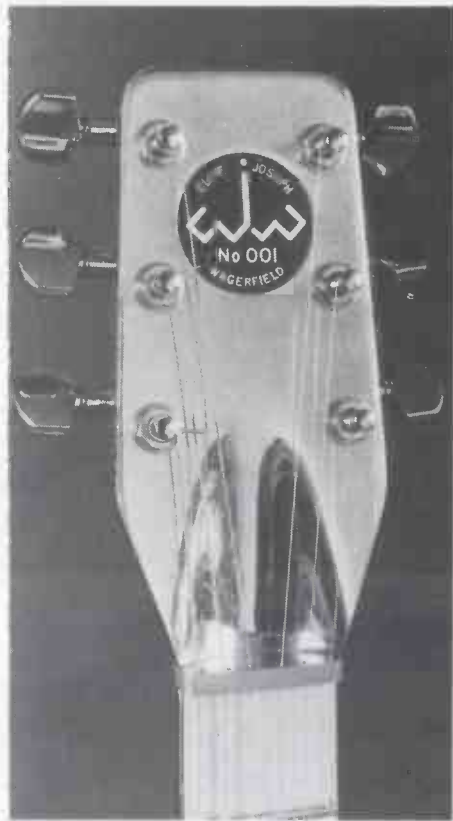
One thing I was worried about before trying the thing out was the weight, but it's really not heavy at all. In fact, it's very light. The balance too is very good and it's generally comfortable to wear.

To be honest, I don't really like its overall appearance — it looks too linear. The finish looks OK but I think the chrome will come off with age. There's already a few little spots where it's falling off.

And now, the price. To be honest (yet again) I think it's too much. I can see why its been priced like that, after all the guy's got to

make a living, but it really is too much to pay for what is, essentially, a novelty instrument.

Personally speaking, for £920 I'd rather buy an old Les Paul and still have some change.



The distinctive headstock of Clive Wagerfield's guitar.



Brian with the easy on the shoulder — but not on the pocket — Allax.

Musicians are a pain in the neck!

This is often the attitude of manufacturers who are not interested in what musicians really want from a P.A. system. But we at Holiday Music have listened to what you have to say, and we have come up with an excellent range of P.A. equipment, made by our experts from top quality components.

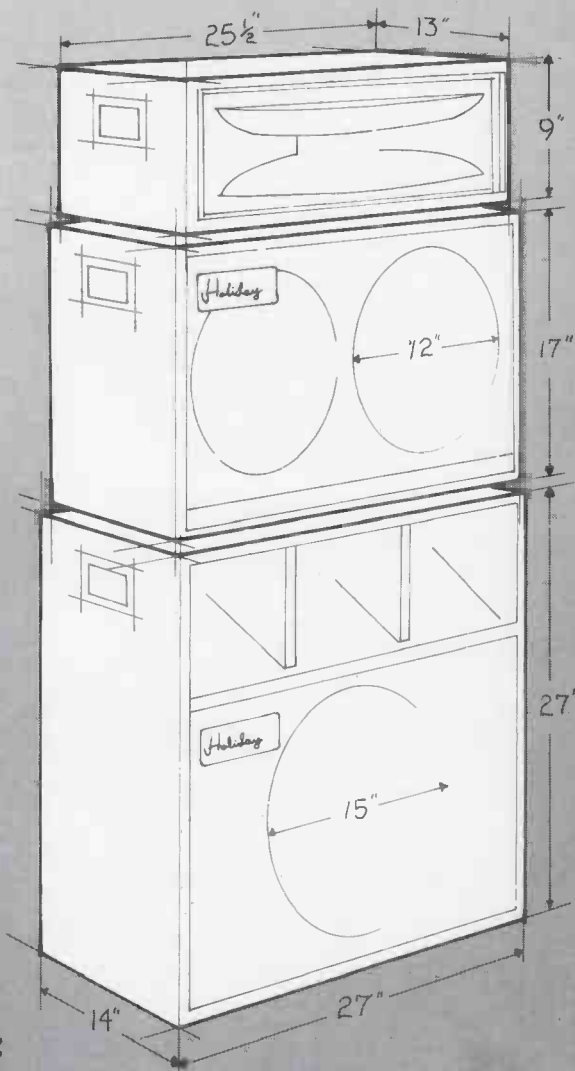
Because we design, manufacture and sell under one roof, we can offer our P.A. systems at **TRADE PRICES**, while still maintaining the highest standards.

Come along to the shop and see for yourself. You won't be obliged to buy, but we think you will be impressed.



SYSTEM 600
Two 1 x 15 Bass Bins
Two 2 x 12 D.C. +
Tweeter Mid Cabs.
Two Radial Horns.
PRICE £568 inc. VAT.

- A.S.S. Radial Horn Flare + D.C. 100w Driver.
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- New Super Heavy grain finish, all joints welded.
- Roady Proof cabinet fittings.
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SEND S.A.E. FOR BROCHURE

SYSTEM 400
Two 1 x 15 Bass Bins.
Two Radial Horns.
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SYSTEM 300
Two 2 x 12 D.C. +
Tweeter Mid Cabs.
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PRICE £346 inc. VAT.

SYSTEM 200
Two 2 x 12 D.C. +
Tweeter Full Range Cabs.
PRICE £168 inc. VAT.

Our systems are designed completely modular so that you can start with a 200w system and build up without selling your existing set up. We also supply mixers, power amps, multi-cores, mics etc. at competitive prices.

INSTRUMENT REVIEW Amplifier



YAMAHA G100-112 Mk. II AMP

Price: £345 inc VAT

What we have here is a solid state amplifier from Yamaha with a Parametric system built in. I've just bought myself a Carlsbro amp which also uses a Parametric system which, once you've got used to, is easier to use than your three gain control amp.

This particular Parametric is very good. You can get a very broad range of sounds from it though, like I said, does take a while to get used to.

The reverb unit fitted to the amp is also pretty good and quite controlled.

I gave the amp a work over at Good Earth Studios, where I was doing some work with Phil (Lynott). One of the problems with it seemed to be the twelve inch speaker. First impressions came to me thinking that it was just too clean, which means that it would be great for doing jazz work, but for rock n' roll you have to be careful. Although workable as a rock'n'roll amp, it's going to take a little time before you can make it sound good. It took a lot of experimenting with the controls to get a good ballsy sound from it, but it was eventually achieved. As I wasn't too happy with the speaker I plugged it into my Marshall cab, which has four 12" Celestions in it. This really showed up the amp's good points. For a 100watt amp there is one hell of a load of power tucked under its belt. Unfortunately it also showed up one of the amp's weakest points — its sustain. At the high level you have to set the volume to get a decent sustain, it's more like uncontrolled feedback. It really is hard to get sustain at low volumes. It also tends to pop its p's (a new technical term — Ed).

Round the back of the amp the controls and sockets are extremely good. First off there's a DI output which is great for both studio and live work. When used live you could DI it in one channel of the desk, and acoustically mic it up for another channel, which hold various advantages.

As I've already mentioned there's a socket for an extension speaker which you really do need to get a better sound out of it. Also round the back there's a very clearly marked fuse and multi-voltage setting for use in different countries.

Reviewed by: Scott Gorham

YAMAHA — AND ALL THAT JAZZ

Finally there's a single socket to plug in a foot pedal which is also supplied with the amp. The pedal has a button to bring in or take out the reverb, which is essential for live work, and also to switch between the two channels on the amp.

This effectively allows you to switch between two pre-set volumes on either channel. Although the actual pedal is good, the lead really isn't long enough.

The volume knobs on the front of the amp both pull-out to bring in a boost which, er, boosts the sound. This is featured on both channels. The overall construction of the amp is well up to scratch. All corners are protected with a slab of metal and the whole thing seems very sturdy in construction and looks like it will last on the road.

So there you have it. A nice amp overall, though perhaps a little overpriced. Like I mentioned before an ideal amp for a jazz

player though maybe a little awkward for rock n' roll, though definitely useable. I don't think it's as good as the Carlsbro I've just bought, but considering the price I'd say it's a better buy than the Boogie.

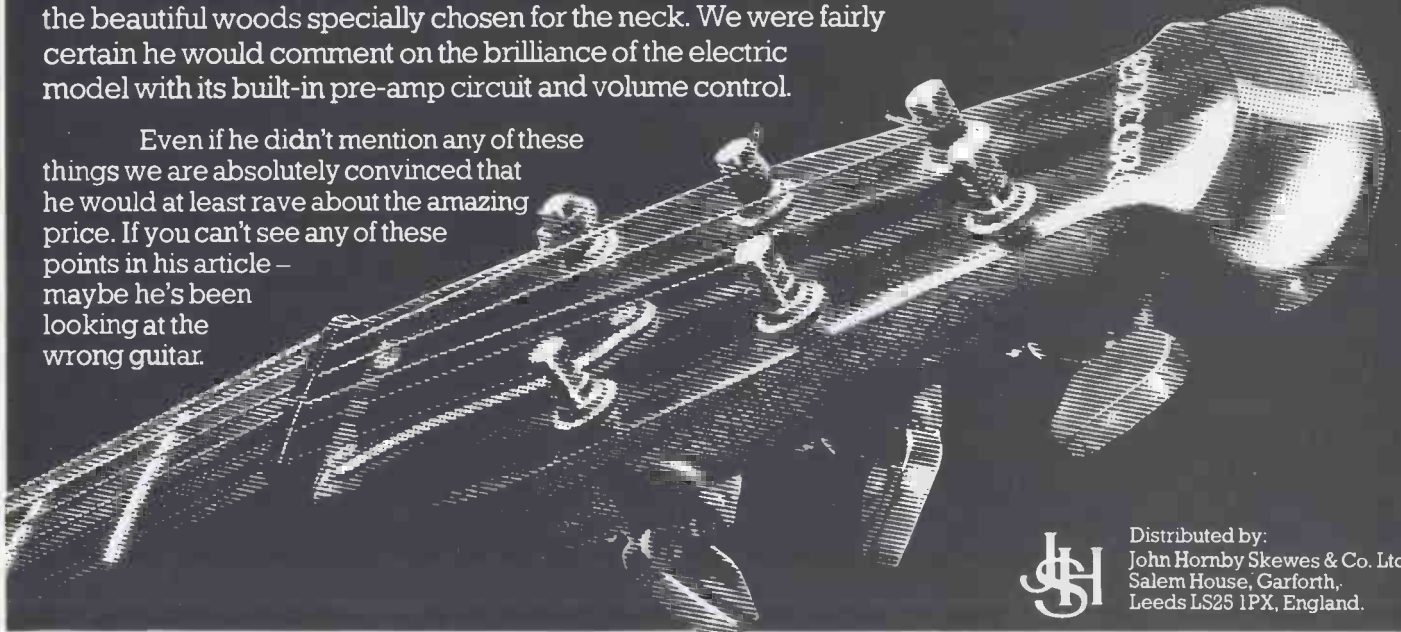


Scott with the Yamaha amp that 'pops its p's'

Encore-play it again!

At the time we put this ad together, we had no idea what the reviewer was going to say about ENCORE Guitars. We thought perhaps he might mention the superb tone of the instrument enhanced by the moulded ABS back. We hoped that he would go on at length about the beautiful woods specially chosen for the neck. We were fairly certain he would comment on the brilliance of the electric model with its built-in pre-amp circuit and volume control.

Even if he didn't mention any of these things we are absolutely convinced that he would at least rave about the amazing price. If you can't see any of these points in his article – maybe he's been looking at the wrong guitar.



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INSTRUMENT REVIEW

Drums



LUDWIG BUDDY RICH KIT

Price: £1049.90 inc. VAT

I've used Ludwig drums for years now and a quick look around this Buddy Rich kit proves that they haven't exactly changed much. And the most depressing thing about that statement is the fact that they're still using the same tom-tom holder on the bass drum. I've hated those things since '65, and just about every one else I know hated them too. They're not very strong, hard to adjust and all round awkward.

The same goes for the throw off on the snare. It's odd that they're still using such a terrible design when the snares themselves have become so elaborate. Each snare is individually adjustable. There's eight snares on the mechanism but also four strands of cat gut. For a rock drummer the snare mechanism is just too complicated and I for one would be dubious about tampering with it.

I can't understand why they're still using these parts when the rest of the hardware is so good. They've really taken a leaf out of the Japanese book. The cymbal stands are very solid, with good, easy adjustment. The snare drum stand is also excellent. The top half is the tried and tested old design and the bottom half has been beefed up. On the hi-hat stand the shaft and legs are very solid and heavy but they're still using the old and puny foot plate. The way it attaches to the base of the shaft is very amateurish and old-fashioned. It doesn't look like it's built to last.

The bass drum itself has double spurs on it which will take you a little longer to set up, but will be more efficient when done so. Again the spurs are heavy duty and it seems to me that the kit is a little inconsistent. Some of the stands are really excellent and some of them are really bad. It seems that they've only half thought about it. Like if they've bothered to make the cymbal stands so beefy, why not do the same with the cymbal stand on top of the bass drum. It's ghastly. As are the

Reviewed by: Dale Griffin (Buffin)

RICH MAN'S FANCY

brackets that support the legs on the floor toms.

The drums themselves are very good. Ludwig are now using six-ply shells, and they're di-molded for a perfect, seamless finish. The covering on this particular kit looks beautiful. The bass drum measures 24" x 16", the mounted tom is 13" x 9", the floor toms are both 16" x 16" and the snare is 5" x 14". It seems a little funny that both the floor toms are 16", though I expect there must be some reasoning behind it. I always found, though, that using a 14" and a 16" brought easy tonal variation.

I must say I don't like the new skins Ludwig are putting on their drums. These are Ludwig rockers and I've been having a bad time with them lately. I'm producing Slaughter and the Dogs in the studio at the moment and their drummer has been using them. The skin on the snare had dipped beyond use within one hour, and he's no

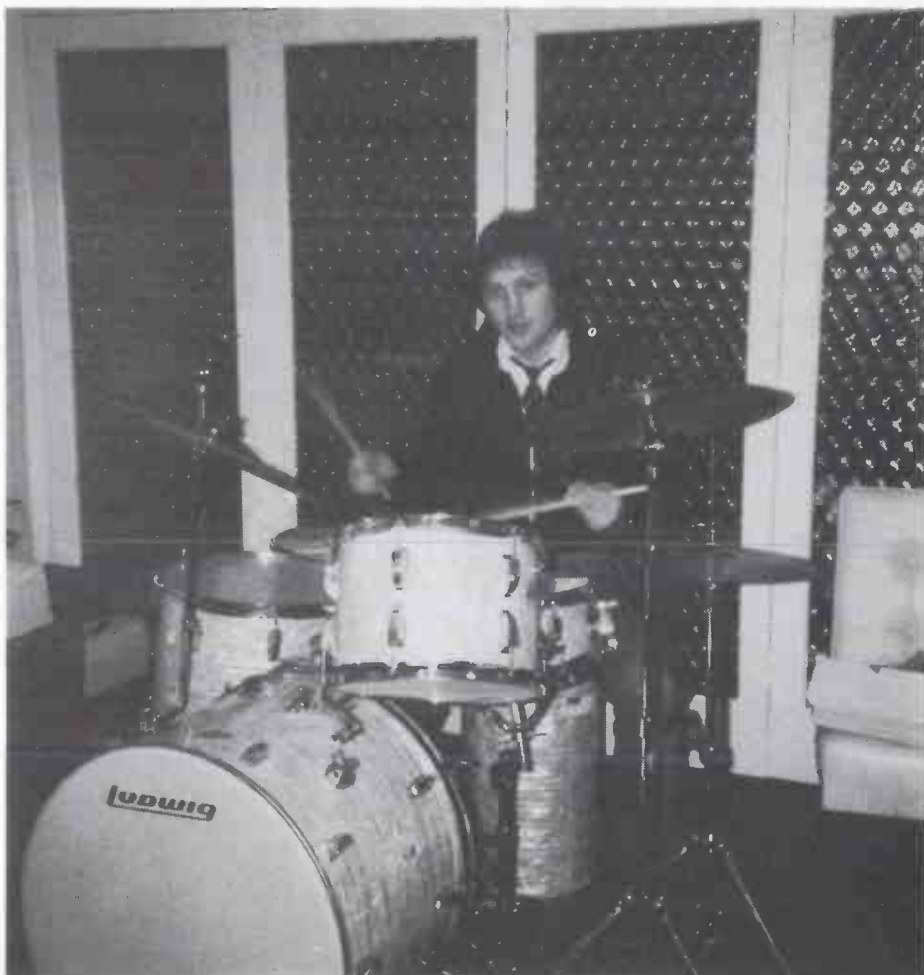
big bloke. They were not tuned slack and not over used, so I have to put it down to bad skins. I've heard similar reports too.

I really do like the depth of the bass drum. That extra 2" really makes a difference (darling).

It's nice to see a stool with the kit too, after all you've got to sit down. The one supplied is finished the same as the rest of the kit and is the storage-stool style. The lid flips off leaving plenty of space to store bits and pieces. Although not adjustable for height it does seem consistent with the kit and feels comfortable.

So, although laid out more as a jazzy kit it really is an all-purpose one. It would work well as a single-headed unit too.

Thinking about the price my first reaction was one of horror. After all I haven't bought a kit in years. Checking on some prices lead me to conclude that maybe it wasn't so bad after all. It's only to be expected in this day and age.



Buffin and Ludwig kit under review

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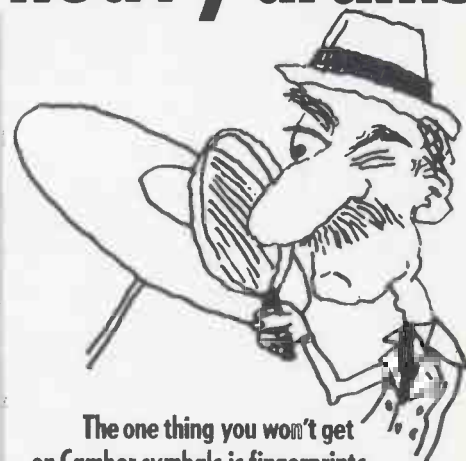
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Reviewed by Gordon Giltrap

Almost an ovation for this Encore



ENCORE ENC 2

Price £128 inc VAT

As you can see, this is a straight copy of an Ovation. I think it's the Balladeer it's based on. It has the same bowed back, made from a synthetic material. Even the shape of the head is the same. But the main difference is that the Ovation is about four times the price.

My first impression was that it has a very nice tone, even though it hasn't got the same pick-up system that the Ovation has. On the latter there are Barcus Berry's built in which give a good, even sound across the strings. The Encore has a single pick-up at the end of the neck. It gives a brighter sound than the Ovation with a very mellow bass end. The ovation has more of a spit to it.

I tried it through a Fender Princeton reverb, and even at full volume it held pretty well. There was hardly any feedback.

Like the Ovation, the pick-up has a built in pre-amp which runs off a nine volt battery. The wiring inside looks a little bit fragile.

Turning to the construction of the guitar, the top is made of laminated spruce. If it had been solid it would have been excellent value for money. The neck is a sandwich of what looks like mahogany, with maple on either side. It has a very good feel to it. In fact it reminds me of an Eko neck. I wouldn't be surprised if it was made by the same people.

There's a major fault with this particular sample; the neck at the heel is pulling away from the body. It doesn't seem to be affecting the sound or action at the moment, but it could get worse. That's a major cross against it.

The machine heads are cheap, but they're not bad. They're pretty positive. If you want to you could always replace them with Schallers, but that's a personal preference.

I'm not keen on the top nut; it's plastic when it should be bone or brass, but that's pretty easy to change. And the strings aren't bad although they're a bit heavy for me.

This guitar is very suitable for the poor folk artist, or for someone who doesn't want to be bothered with buying an additional pick-up for his acoustic guitar. But by that I don't mean that it's exclusively suited to folk music. It's all down to the player really.

Assuming that the fault with the neck isn't typical of this model, it's pretty good value

for money. I wouldn't mind one myself.

● We contacted the distributors, Hornby Skewes, who told us that this guitar had been on the market for over a year and none had been returned as faulty. They suggested that this was an isolated example. The firm also said that although the Encore is of Italian manufacture, it is not made by Eko.



Gordon tests out the Encore neck.



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Reviewed by: Jimmy Bain

RICKENBACKER GETS
IN A WRANGLE

relatively thin it's easy to play, and the action is superb. It's actually made from maple and walnut and is laminated for extra strength. Inside it there's 'dual double truss rods for four-way adjustment' and the fingerboard is rosewood. The fingerboard has fret markings on it, as is normal, on its face and at the top so you can see where you are on the neck. However the markings on this, especially at the top, are so small that it makes them almost impossible to see.

Unfortunately, the pick-up isn't so good. Quoted as an 'ultra-high gain pick-up with a hum cancelling design' it has a distinct lack of balls. It's really not strong enough, especially for the kind of music I'm playing with Wild Horses. It looks, and sounds, very similar to the pick-up used on the old Fender Musicmaster. In fact the whole guitar is similar, mainly visually, to Fender Musicmasters, which makes this one look kind of like a copy.

The controls are your standard volume and tone, plus a boost knob. It boosts your volume slightly and generally makes the guitar sound that bit more punchy. It gives it more drive. All the controls are not only well placed, but are also very responsive.

I mentioned earlier its design. My main grumble is about the colour. The review sample I received was the most revolting shade of dark brown I've ever seen, resembling ... (Yes, well that's enough of that — Ed). However I hear that it's also available in black (matt) and for an extra 10 per cent can be customised in either black, maple glow or walnut.

The bridge is a very solid looking design. There's plenty of adjustment in it and there's also a built in individual string mute. Each string is individually saddled.

Then there are the strings. They've decided to put flat wounds on them and, purely on a personal level, I don't like flat wounds. They could account for why the guitar sounds so dead.

Bearing in mind the guitar's shortish neck, good action and the tone of the pick-up, I'd surmise that it's best suited for jazz work. Unfortunately I think that it's over-priced too and all round, a bit of a disappointment.



Jimmy breaks down at the prospect of having to pick up the 3001 bass.

RICKENBACKER
3001 BASS

Price: £366.19 inc. VAT

Me and this Rickenbacker didn't really get off on the right foot from the start.

It looked so small and thin that I got the shock of my life when I picked it up. Talk about heavy — very deceiving. Next to my Yamaha it looks like it has a short scale neck — but it doesn't. It has just one fret less than that at 20. It probably has something to do with the shape of the head. The Rickenbacker has a very square shaped head, and the Yamaha has a very long one, so side by side the Rickenbacker looked pretty short — and very ugly. It's not exactly a step ahead for Rickenbacker in terms of design. But more of that later.

More bad news too in the shape of the machine heads. They're really cheapo. They haven't used enough metal on them, they've not been well made and they have no signs of a positive feel about them. Because of their lack of precision it makes the guitar very hard to tune. What's more, the way they're set up with the strings, you have to turn the top two pegs clockwise to tune up, and the bottom two pegs anti-clockwise. That could be a bit awkward mid-set. Any slight pressure on them makes them go out of tune and all round they're just bad pegs. Rickenbacker should seriously re-think their design.

The neck, however, is fine. As it's



The deceptively heavy Rickenbacker 3001. Jimmy didn't have enough strength left to lift it for a picture



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HOME ON THE FREERANGE

To begin with, the bands and artists said (by the manager) to have used this studio include: The Cimarons; Starjets; arch-clone Gary Numan and various members of The Rods. While most of these artists use the 16-track facilities for demos, other — namely The Cimarons and Numan — have produced masters, which were subsequently released on the unsuspecting public. The Cimarons use Freerange for most, if not all, of their recordings. And I think I can see why. This is not the most comfortable and well decorated studio around, in fact it is positively dingy. This kind of failing would alienate a lot of prospective clients. The control-room is badly lit and dull. There seems to be a certain deadness, not only in the acoustics (which is the requirement for master-rooms) but in the atmosphere (which is quite a mistake).

I don't want to come down too hard on Freerange, and I seem to be saying strange things about what turns The Cimarons on. But the first thing to come to my notice when I walked in the door was the dullness of the place. And this is the first thing that any prospective client who was 'casing the joint' would remark upon.

EARTHY

The reason I said The Cimarons may like the studio in Tavistock Street, London so much is because it seems to have that certain earthy, unaffected, 'down in a Babylon', oppressive bleakness that I associate with reggae music. I think it's fair to say that this particular studio is a good soul mate for reggae musicians. And probably the reason it is favoured by — I am assured — a lot of reggae bands and artists. It also seems to have the same rawness of sound that authentic reggae records have. This is a hard thing for the British reggae bands to find in this country, and the reason why British recorded reggae doesn't have the same soul as the records produced in the shanty studios in Jamaica.

NO DOLBY

Something that really surprised me about Freerange's recording equipment was the conspicuous lack of Dolby noise reduction. I found this very strange for a professional 16-track studio to

have omitted what amounts to, some very important apparatus. I personally feel, and I'm sure hundreds of others who require professional recording facilities also feel, that Dolby — or similar — noise reduction is fundamental and could most certainly be a deciding factor in choosing between a 16-track which had it, and a 16-track which didn't. What may compensate slightly for this lack at Freerange are Crown 11-band Synergetic graphic equalisers (one per channel). But for the highly critical, this would probably not sway the argument very much. For first time recording artists or the not-so-critical, the difference is only relative. And for the Reggae musicians, this lack is probably a major help in the quest for an authentic sound!

The rest of the studio equipment comprises of; a Midas Pro-11 (24 into 16) mixing desk; a Scully 16-track (2" tape) recorder; a Studer B67 1/4" 2-track; a Revox 1/4" 2-track (with a.d.t. and varispeed facility); an Ampex 1/4" 2-track; a Scamp rack of compressors, expanders, limiters, noise gates, time shaper, a.d.t. and flanger. For monitoring there are; Tannoy h.p.d. speakers in Lockwood cabinets; Quad foldback amps; Quad 50E monitor amps (with full eq-ing on monitor and foldback) and a horrible telly speaker with which to produce a truly authentically horrible listening mode. (The kind you're likely to get on most little mono transnys — transistor radios to you!).

Studio instruments and music making apparatus is: an H/H 100W combo, a Fender Telecaster, an old, battered Steinway 6'6" grand tuned every week and sounding almost as rich as a Steinway should sound, a Mellotron (not a very widely used instrument anymore) and, to take the sounds from all of these into the control room, a selection of; 3 big Neumann U47 mikes, A.K.G. mikes and various Shures. In the control-room there is a Master Room reverb unit and on the desk there are 2 effect sends and 2 effect returns per channel, with which to accommodate these bits and pieces in various combinations.

REASONABLE

On the money side of things Freerange is not a steal, but not extortionate. It is, I would say, reasonably reasonable. For one



hour up to four hours of 16-track recording it costs £18 per hour. Over five hours comes in at £15 per hour, and after 6 o'clock in the evening it is £13.50 per hour over 5 hours. To buy a 2" reel of tape costs £55, to buy a used 2" reel costs £35, to hire your 2" tape costs £20. A 1/4" N.A.B. is £9.50, a 1/4" mn a 7" spool is £5.40 and a 1/4" on a 5" spool is £4.70. The studio operates 24 hours a day and has a choice of three full-time and two part time engineers from which to choose.

The studio is at present building a 'live' drum/vocal/brass room and are soon to begin a change over from 16 to 24-track. It has gradually grown from 4-track in 1974 (in the owner's flat) to 8-track in 1975, and 16-track in 1976. The owners certainly believe in hard work and have high hopes for the future. The planned 24-track change over is hoped to be finished in the few weeks between this Xmas and mid-January 1980. The new desk

will probably be a Trident and the tape machine probably 3-M (this new set up, I am told, will have Dolby N.R. included). Perhaps all these changes will drive away the Reggae exponents looking for a 'real sound' in a Babylon and this I think will be a great shame. But I suppose it's all in the search for that often elusive slice of recording credibility.

INDIVIDUAL

I wouldn't personally use Freerange Studio in the condition it is in just now, unless I was going to do a Reggae session. But for some artists looking for a very basic sounding studio, listen carefully to the individual sounds on Are Friends Electric, or almost any Cimarons record, Freerange certainly has a relatively individual type of sound.

RUSSELL WEBB



The Cimarons use Freerange because of its earthy 'down in a Babylon' sound.



Tim Gentle's

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DEALER PROFILE



The three words 'Tim Gentle Music' tend to conjure up ideas of a small shop dealing in acoustic guitars, tambourines triangles and home organs. However, that is as far from the truth as you could ever imagine, for the kind of musical equipment Tim deals in is guitars and amplification.

As I stepped into what would appear from the outside to be a fairly small shop, I was both taken aback with the shop's size and a sudden urge in my fingertips to try out some of the "choice" guitars complementing his cleverly organised shop walls.

To my left as I entered the shop I saw an impressive array of Gibsons decked neatly on the wall - several Les Pauls (some custom), Flying 'V's, Explorers and an old 330 which I immediately fell in love with.

Eventually though, I got round to talking to Tim Gentle himself. Much chat and coffee was had by all and amongst the information gathered, some tongue in cheek I might add, I found out that Tim's first interest in music was at the tender age of eight when he took tap-dancing lessons. This background has taken him through bands as a guitarist and for sometime he was involved with music publishing. Then, three years ago he opened 'Tim Gentle Music'. At that time he had very limited floor space but was the only dealer in the area to stock Gibsons. On this small and humble foundation he managed to build a reputation for having professional guitars and amplification at sensible prices.

EXPANDED

Tim's shop has always been on the same site and he has been able to expand its size by knocking down various walls. I saw the shop roughly eight months prior to this visit when it was still comparatively small, however, with its expansion he has still managed to keep everything meticulously neat and accessible with a homely atmosphere, I'm sure many distributors and manufacturers who supply Tim with gear are only too aware of his excellent presentation for amps and guitars.

Tim's stock is superb, especially on the guitar front, he always has 20 Les Pauls in stock not to mention other Gibsons, and his Aria range is impressive in so much that it includes a rare left handed bass of which there is only one in the country! He has given over a complete wall space for left-handed guitars and a run down on various makes of guitars which he stocks include: Gibson, Fender, Musicman, Ibanez Aria, Shergold, Guild, Ovation, Epiphone, Kramer, Kay, Hamer, CMI, Yamaha, Kawai, Gordon Smith, and Peavey (phew!). On the amplification front Tim is just as comprehensive, stocking H/H, Peavey, Marshall, Carlsbro, Roost, Laney, Orange, Bose, Lab, Wem, Burman, Vox, MM, Hiwatt and RSD, ASS custom built



PAs, speakers, multicore mixers, power amps and flight cases etc etc ... By now you are probably thinking h'mm Tim Gentle sounds like a right smart arse - but I assure you when buying gear you couldn't find a nicer chap.

SERVICE

His after sales service is very good - Robbie Gladwell takes care of all guitar repairs (Robbie I can personally recommend) and Terry Bateman takes care of the blown, broken and dead amps. It also surprised me to find out that Tim's very

attractive young lady, Ruthy, deals with some of the repairs herself (might be worth a trip down there again). Tim also offers an excellent, no deposit, hire purchase by H.F.C., which included only 14% per annum fee.

The tide at Southend comes nowhere near Tim Gentle's shop, but its well worth getting your feet wet - if you know what I mean, and if Ted Tomlin, a guy with a moustache, serves you, get him to show you a thing or two on the guitar, he really is a tasty guitar player. Maybe that sums it all up - Tim Gentle and his staff know their gear!



Some of the wide range of gear that Tim has to offer.



It may look small, but there's plenty to look at inside.

GET AHEAD—USE YOUR FEET

It's amazing what a difference effects pedals and boxes can make to the sound of even an average guitar. Here we took a look at some of those on the market.

Morley effects pedals are all AC powered to eliminate batteries. A nine volt circuit produces rather less than eight volts peak-to-peak signal output under perfect conditions. The power supply in Morley pedals delivers over 60 volts, which allows a far greater dynamic range to be produced.

All use heavy duty, chrome plated steel chassis and industrial grade AC power cords for maximum durability. The pedal travel is up to three times greater than on conventional rack and pinion type pedals. This is achieved by using photocells instead of potentiometers. The entire sweep is linear and quiet, and Morley claim that there are no dead spots in the travel.

The range is:
PRO PHASER (PFA). In the automatic mode the angle of the pedal sets the rate of phasing. Three

side knobs control the amount of phase travel, the degree of harmonic emphasis and the centre frequency of the initial phasing cycle. In the manual mode, the treadle controls the phasing like a Wah. Price: £119.95.

VOLUME PHASER (PFV). Identical to the Pro Phaser PFA, but within an added volume position. An LED indicator shows when the phaser is on. Price: £129.95.

VOLUME (VOL). The Volume Pedal uses unique opto-electronics to achieve a wide-range, low-noise response. A photo-cell gives smooth, uniform attenuation. Price: £64.95.

VOLUME BOOST (VBO). The VBO is identical to the VOL in volume mode, but has a volume boost for musicians using instruments with a low-level signal. Price: £69.95.

STEREO VOLUME (SVO). The SVO is designed to discretely control

two separate signals simultaneously. Signals from organs, guitars, etc. with stereo outputs, or signals from two separate instruments are fed into two isolated outputs. The signals can then be fed into separate channels of one amp, or into two amps. Price: £74.95.

AUTO WAH (PWA): Unlike triggered Wahs, the PWA uses an oscillator controlled automatic Wah circuit. The automatic Wah rate is controlled by the angle of the pedal. Two master controls on the pedal base can be preset for desired Wah travel, and the exact frequency range which the Wah will cover. Price: £99.95.

POWER WAH (PWO). The Power Wah offers an active response of over seven octaves, making it suitable for use with bass guitar, synthesiser, organ and of course guitar. Price: £74.95.

WAH/VOLUME (WVO). The WVO combines the features of the VOL and the PWO in one pedal. It is most suitable for use with a keyboard instrument requiring a combination Expression Pedal and a sophisticated Wah. Price: £84.95.

POWER WAH FUZZ (PWF). The PWF is the only Morley pedal to offer a full fuzz with a mix feature which allows you to blend the fuzz with the straight signal by using the

treadle as a mix control. The fuzz may be added to the Wah to produce a hard, driving lead or rhythm sound. Price: £97.95.

PRO PANNER (PVL). With the PVL, you can pan between the channels of your amplifier, or between two amplifiers positioned on either side of the stage. Set the amplifier controls for a rhythm setting on one channel and a lead setting on the other channel. Special effects can be added as desired. Price: £74.95.

PRO FLANGER (PFL). In the automatic mode, this pedal pre-sets any selected sweep from one second to once every 25 seconds. In manual the sweep varies with the movement of your foot. A phase switch changes the harmonic content of the sound. Price: £149.95.

NEW ATTACK CONTROL (ACV). This pedal gives positive, split-second control of the attack character and timing. It makes pick noise inaudible, and reproduces the sound of a violin, organ, cello, oboe, French horn or synthesiser, from any instrument with metallic strings. Price: £104.95.

ROTATING WAH (RWV). The RWV has now become standard equipment for most keyboard players as well as guitar players. It combines an Expression Pedal, Wah



Some of the range of Morley effects pedals

and a Leslie effect at a fraction of the cost of separate units. The RWV is popular with pedal steel guitar players. Price: £184.95.

SELECT EFFECT (SEL). The SEL has input and output for five separate effect generators, with a sixth input and output for instrument and amplifier. Price: £149.95.

ECHO/VOLUME (EVO 1). The patented Morley echo system is non-magnetic. Because no tapes or magnetic discs are used, hiss and noise are eliminated, and routine servicing is unnecessary. A studio quality signal-to-noise ratio, plus a wide frequency response make the EVO 1 ideal for vocalists. Price: £269.95.

PIK-A-WAH (PKW). Provides an automatic Wah effect with each pluck of the string, enabling a musician to Wah at speeds which would be impossible with a foot pedal or triggered Wah. Rate of Wah sweep is set by the angle of the pedal. High and low limits of the sweep can be pre-set with master controls. Price: £119.95.

All prices include VAT. Morley pedals are distributed by Rosetti (EMI) Ltd., The House Of Music, 138-140 Old Street, London EC1. Tel. 01-253 7294.

MAESTRO

There are four pedals in the Maestro range. In all cases the entire pedal acts as an on/off switch, making it an easier target for your foot. All functions are adjustable with your foot while you are playing.

The range consists of:

MAESTRO PHASER. This has six phasing stages and an insertion loss of 0dB. It uses a standard nine volt battery which can be changed without using a screwdriver.

MAESTRO STAGE PHASER. This unit operates with either a nine volt battery or an AC line, via an adaptor. In pre-set modes it accelerates and brakes like a motor driven speaker. An auxiliary jack socket for a second amplifier produces a stereo-like effect.

MAESTRO FUZZ. This Fuzz is designed to allow you limitless control over a full complement of fuzz voices — from soft to hard fuzz. The drive foot control knob adjusts the intensity of the effect.

MAESTRO FUZZTAIN. A combination of fuzz plus sustain, the Fuzztain gives a full range of voices which can be prolonged as desired. Again this operates with either a nine volt battery or AC line.

Maestro pedals are distributed by Norlin Music, 114 Charing Cross Road, London. WC2H 0JS. Tel. 01-379 6400.

ROSS

Ross Musical Products are made in the U.S.A. Their range of effects boxes includes the following:

FLANGER RFL 2. This is a manual or automatic box with a variable



The Maestro Stage Phaser. The whole unit acts as a pedal

delay time of between 0.5 and 15 milliseconds. It runs off an AC power supply. Price: £125.

STEREO DELAY RSD 3. An AC operated unit with a variable delay time of between 25 and 500 milliseconds. Price: £215.

D/P COMBINATION RDP 4. A combined phase and distortion box designed to operate into a high impedance load. Again the RDP 4 is AC powered. Price: £110.

DISTORTION RDN 5. This is a battery driven distortion box designed to operate into a high impedance. Maximum output is 200 mV RMS. Price: £38.

COMPRESSOR RCR 6. This compressor is adjustable from between 15 and 40 dB and is again battery powered. It has an attack time of four milliseconds and a delay of 1.2 seconds. Price: £52.

PHASER RPZ 7. With a sweep width of three octaves and a dynamic range of 90 dB, the RPZ 7 is designed to operate into a high impedance load. Price: £65.

All prices include VAT.

Ross Products are distributed by John Hornby Skewes and Co., Salem House, Garforth, Leeds LS25 1PX.

Electro-Harmonix, another U.S.A. firm, produce a range of ambitious effects boxes. It includes: **THE POLYPHASE.** This provides three different types of phasing: 1. Standard, with rate and regeneration control. 2. Envelope-following phasing with sensitivity control. 3. Phasing modulation which can be superimposed on the envelope after phasing. Other features include power switch, LED power indicator and by-pass foot switch. Price: £77.40.

BASSBALLS. Bassballs uses two envelope-following low pass filters to give instruments a sweeping vocal quality. The sensitivity control sets the range of the filter sweep and also

acts as a volume control for optional distortion. The unit is designed mainly for bass guitar, but is effective with all other instruments. Price: £41.90.

DRM 16. The DRM stands for Digital Rhythm Matrix. This versatile unit produces 16 contemporary disco, funk, rock, reggae and other rhythm patterns. Each pattern contains a maximum of 32 beats (usually two bars), and each beat may include a combination of bass drum, tom tom, snare drum, long and short cymbals, wood blocks and hand claps. Price: £120.50.

HOT TUBES. This novel box is designed to give a valve sound to a transistor amp. The makers claim that it will give transistor amps all the depth, richness and bite of a valve amp. Price: £36.90.

MICRO SYNTHESISER. The Micro Synthesiser derives four independent and continuously mixable voices — guitar, octave above, sub-octave and square wave — from the instrument's signal and modifies them with variable attack, delay and filtering. Price: £158.60.

All prices include VAT.

Electro-Harmonix are based in Britain at Unit F24, Park Hall Trading Estate, Martell Road, Dulwich, London SE2 18EN.

JSH Electronic Accessories make a wide range of units including:

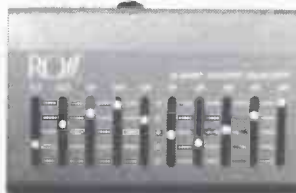
PZ 111 PHASER. A compact phaser unit in a strong steel case. The input jack automatically connects the nine volt battery.

FZ 111 FUZZ. Similar in design to the PZ 111, the FZ 111 has volume and fuzz intensity controls.

TF 111 TRIOFEX. A pedal combining Wah-Wah, Fuzz and Fuzz-Wah. Can be run from a nine volt battery or mains.

V2P EXPRESSION UNIT. A useful accessory for organ, the V2P provides foot control of the volume.

Below: part of the range of Ross effects boxes



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All Steel lantern for
PAR 56 - 300 watt lamp.
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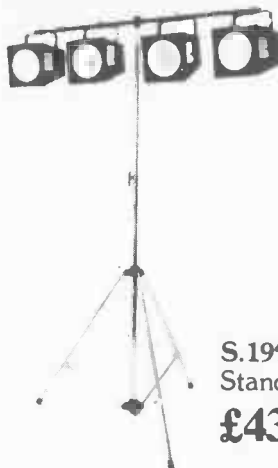
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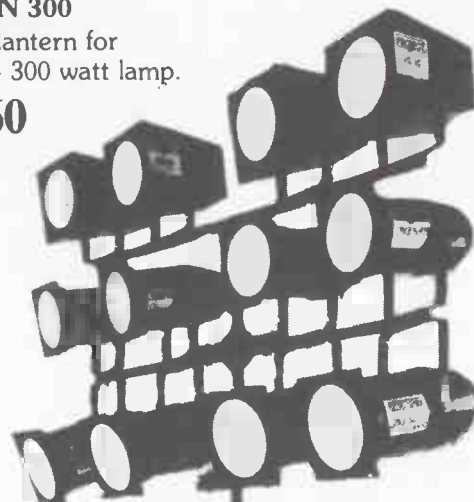
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SB1000 - £68.30

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PALL MALL MUSIC, 58 Pall Mall, Chorley, Lancs. Tel: 02572 71124

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SUN MUSIC, 110-111 Oxford Road, High Wycombe, Bucks. 0494 36686

SUPERMOUSE MUSIC, 233 Melton Road, Leicester (0533) 63830. After hours: (0533) 606623/607279

TELECOMMS, 189 London Road, North End, Portsmouth (0705) 60036

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GROUND CONTROL, 7/9 Wood Close, London E2. 01-739 7543

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EQUIPMENT PRICE GUIDE

All prices in this section include the appropriate rate of VAT except where indicated. Every effort is made to ensure that prices given here are up to date; individual retailers, however, may offer goods at above or below the recommended retail price.

Manufacturers and distributors are requested to supply us with up-dated price lists as early as possible.

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Broadcaster Solid	
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Broadcaster Hollow	
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Shaded	543.81
Broadcaster Bass	
Natural	493.72
Broadcaster Bass	
Shaded	493.72
Broadcaster Hollow	
Body - Natural	567.32
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No 36 Bel Som	POA
No 30 Amazon	POA
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GT85 full size	POA
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GT180 full size	POA
WT100 jumbo	POA
WT200 jumbo	POA
WT100-12 jumbo	POA
VEGA	
V244	POA
V445	POA
V445-12 str	POA
V446	POA
V646.S	POA
V845	POA
2052M case	POA
VITTORO	
570 Small size Classic	POA
575 Full size Classic	POA
ANGELICA	
2852 Folk guitar	POA
2853 Jumbo guitar	POA
2854 Class guitar	POA
2855 Small size Classic guitar	POA
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KRAMER	
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K2000C	524.45
K3000	400.01
K3000C	457.77
K4001	342.22
K4001C	399.99
K5000	443.56
K5000C	501.33
KGC	60.45
KBC	61.98
All prices and specifications are subject to alteration without notice. Left handed models are available at an additional cost of 10%. Bass guitars available in fretless models at an additional cost of 3%.	
Flattop Guitars	
W D15	64.81
W F15	55.55
W D25	109.26
W D25/12	115.74
Solid Top Guitars	
W D-26S	134.26
W D-27S	148.15
W D-28S	226.85
W D-30S	254.63
W D-30S-12	267.59
W D-50S	328.70
Solid Wood Series	
WTRD	189.81
WPSD	208.33
WPS-12	217.59
WPSCD	236.11
Wing Series Electric Guitars	
WHGBL	222.22
WHGBR	222.22
WHTS	222.22
WFR	262.23
WFM	262.23
WFAS	262.23
WSB 6	131.16
WSB 30R	313.00
WSB 30M	334.00
WSB 401	213.00
WSB 402	274.00
E-String Banjos	
W B-10	69.44
W B-12	115.74
W B-16	328.70
Mandolins	
W M-2	82.41
W M-3S	189.81
W M-4S	361.11
W M-5S	379.63
Guitar Cases	
WGC 62	37.04
WGC 64	41.66
WGC 72	34.00
WGC 74	40.00
WBC 82	41.00
WMC 90	26.00
Options	
Transducer Pickup	
Installed	54.25
Left-Handed Models additional	15%.
CBS/ARBITER (EX VAT)	
FENDER SOLID BODY ELECTRIC GUITARS	
11-0100 Jazzmaster Sunburst Only	433.97
TELECASTER GUITARS	
11-1300 Telecaster Standard R/N	311.71
11-1302 Telecaster M/N	336.71
11-1320 Telecaster LH R/N	337.39
11-1322 Telecaster LH M/N	358.41

11-0700 Telecaster Custom R/N	336.71
11-0702 Telecaster Custom M/N	358.36
11-0720 Telecaster Custom LH R/N	377.41
11-0722 Telecaster Custom LH M/N	392.75
11-0800 Telecaster DeLuxe M/N	395.56
11-0820 Telecaster DeLuxe LH M/N	439.77
All Telecaster models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
TELECASTER GUITARS (WITH CASES)	
New Custom Colours	
10-0700-523-4 Telecaster Custom with case Antigua	400.37
10-0700-524-3 Telecaster Custom with case Plum	400.37
10-0702-523-7 Telecaster Custom with case M/N Antigua	425.51
10-0702-524-6 Telecaster Custom with case M/N Plum	425.51
10-1300-523-0 Telecaster Antigua with case	375.13
10-1300-524-9 Telecaster Plum with case	375.13
10-1302-523-2 Telecaster M/N Antigua with case	400.37
10-1302-524-1 Telecaster M/N Plum with case	400.37
STRATOCASTER GUITARS	
10-0800 Stratocaster WT R/N	374.17
11-0902 Stratocaster WT M/N	405.05
11-0904 Stratocaster LT R/N	337.51
11-0906 Stratocaster LT M/N	366.47
11-0920 Stratocaster WT LH R/N	411.29
11-0922 Stratocaster WT LH M/N	436.14
11-0924 Stratocaster LT LH R/N	381.70
11-0926 Stratocaster LT LH M/N	404.88
All Stratocaster models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
STRATOCASTER GUITARS (WITH CASES)	
New Custom Colours	
10-0900-523-3 Stratocaster WT R/N with case Antigua	439.72
10-0900-524-2 Stratocaster WT R/N with case Plum	439.72
10-0902-523-6 Stratocaster WT M/N with case Antigua	464.84
10-0902-524-5 Stratocaster WT M/N with case Plum	464.84
10-0904-523-9 Stratocaster L/T Antigua with case	407.39
10-0904-524-8 Stratocaster L/T Plum with case	407.39
10-0906-523-1 Stratocaster L/T M/N Antigua	432.88
10-0906-524-0 Stratocaster L/T M/N Plum	432.88
BRONCO GUITARS	
11-4000 Bronco R/N	198.38

MUSICMASTER GUITARS	
11.4500 Musicmaster R/N	179.69
Bronco and Musicmaster models available in White (505) and Black (506) only.	
MUSTANG GUITARS	
11-4900 Mustang R/N	246.53
11-4902 Mustang M/N	271.28
11-4920 Mustang LH R/N	258.97
11-4922 Mustang LH M/N	290.07
All Mustang models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
TELECASTER THIN LINE	
12-3000 Telecaster Thinline M/N	389.25
12-3020 Telecaster Thinline LH M/N	401.45
All Telecaster Thinline models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
FENDER 'F' SERIES CLASSIC GUITARS	
94-6000-000-0 FC-10 3/4 Classic Guitar	48.58
94-6100-000-4 FC-10 Classic Guitar	58.43
94-6200-000-9 FC-20 Classic Guitar	80.18
94-6300-000-3 FC-30 Classic Guitar	101.71
94-6400-000-8 FC-40 Classic Guitar	109.58
FENDER 'F' SERIES FLAT TOP ACOUSTIC GUITARS	
94-8000-000-7 F-15 Steel Strung Acoustic Guitar	63.13
94-8100-000-1 F-25 Steel Strung Acoustic Guitar	86.10
94-8200-000-6 F-35 Steel Strung Acoustic Guitar	93.72
94-8300-000-0 F-45 Steel Strung Acoustic Guitar	92.81
94-8400-000-5 F-55 Steel Strung Acoustic Guitar	115.94
94-8500-000-0 F-65 Steel Strung Acoustic Guitar	119.30
94-8600-000-4 F-75 Steel Strung Acoustic Guitar	159.57
94-8700-000-9 F-85 Steel Strung Acoustic Guitar	178.36
94-8800-000-3 F-95 Steel Strung Acoustic Guitar	232.61
94-8900-000-8 F-80 12 Steel Strung Acoustic Guitar	177.37
94-9000-000-0 F-115 Steel Strung Acoustic Guitar	406.69
FENDER 'F' SERIES GUITAR CASES	
91-9460-000-3 F Series Guitar Case - Classic	38.13
91-9461-000-0 F Series Guitar Case - Jumbo	41.54
FENDER 'F' SERIES LEO BANJO (Inc. Case)	
94-9200-000-0 Fender Leo Banjo Bluegrass	238.67
FENDER PEDAL & STEEL GUITARS	
14-0200-500-9 Pedal 1000 Steel Guitar Sunburst	1188.00
14-0400-500-8 Pedal 400 Steel Guitar	656.00
14-0820-510-6 Fender D6 Steel Guitar Blonde	250.00

14-1220-501-2 Champ Steel Guitar Blonde	115.00
14-2000-506-1 Student Single Pedal Guitar	393.50
14-2100-506-6 Artist Single Ten Black	660.30
14-2100-514-6 Artist Single Ten Mahogany	660.30
14-3820-506-2 Dual Six Guitar Black W/Case	303.50
14-3920-505-8 DeLuxe Six Guitar W/Case White	271.00
14-3920-506-7 DeLuxe Six Guitar W/Case Black	271.00
14-4220-505-0 Champ Steel Guitar White W/Case	172.00
14-4220-506-9 Champ Guitar Black W/Case	172.00
14-9998-500-3 Pedal 800 Steel Guitar Sunburst	902.00
FENDER SOLID BODY BASS GUITARS	
PRECISION BASSES	
18-0100 Fender Precision Bass R/N	325.61
18-0102 Fender Precision Bass M/N	347.42
18-0104 Fender Precision Bass Narrow R/N	337.00
18-0106 Fender Precision Bass Narrow Maple Neck	358.52
18-0108 Fender Fretless Precision Bass R/N	327.78
18-0110 Fender Fretless Precision Bass M/N	349.08
18-0120 Fender Precision Bass LH R/N	347.47
18-0122 Fender Precision Bass LH M/N	372.29
18-0128 Fender Fretless Precision Bass LH R/N	315.50
18-0130 Fender Fretless Precision Bass LH M/N	355.09
All Precision Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
PRECISION BASSES (WITH CASES)	
New Custom Colours	
19-0100-523-1 Precision Bass R/N with case Antigua	401.23
19-0100-524-0 Precision Bass R/N with case Plum	401.23
19-0102-523-4 Precision Bass M/N with case Antigua	426.25
19-0102-524-3 Precision Bass M/N with case Plum	426.25
JAZZ BASSES	
18-0200 Fender Jazz Bass R/N	383.87
18-0202 Fender Jazz Bass M/N	408.72
18-0220 Fender Jazz Bass LH R/N	398.30
18-0222 Fender Jazz Bass LH M/N	439.90
All Jazz Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
JAZZ BASSES (with cases)	
New Custom Colours	
19-0200-523-6 Jazz Bass R/N with case Antigua	461.45
19-0200-524-5 Jazz Bass R/N with case Plum	461.45

19-0202-523-9 Jazz Bass M/N with case Antigua	486.54
19-0202-524-8 Jazz Bass M/N with case Plum	486.54
TELECASTER BASSES	
18-0300 Fender Tele Bass M/N	324.20
18-0320 Fender Tele Bass LH M/N	330.40
All Telecaster Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
MUSTANG BASSES	
18-0400 Fender Mustang Bass R/N	259.03
18-0402 Fender Mustang Bass M/N	280.72
18-0420 Fender Mustang Bass LH R/N	265.52
18-0422 Fender Mustang Bass LH M/N	301.72
All Mustang Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
MUSICMASTER BASSES	
18-0700 Fender Musicmaster Bass R/N	139.13
18-0720 Fender Musicmaster Bass LH R/N	151.74
All Musicmaster Bass models are available in White (505) and Black (506) only.	
CHAPPELL	
Classical:	
C.100	36.00
C.101	43.00
C.102	49.00
C.103	59.10
C.104	65.00
Steel strung:	
C.200	49.50
C.201	63.00
C.202	43.00
C.203	54.00
Bohn Handmade:	
C.10	180.00
B.11	150.00
B.12	120.00
CLEARTONE	
CFI ELECTRIC	
SC36DB Black	120.35
SC36DSB Sunburst	120.35
SC30	94.40
LS26	109.13
LS26 Left Handed	123.85
PV26D & Case	174.08
FB Custom Fretless Bass	195.30
JB20 Bass	92.67
TL Custom	151.58
SC36DW	120.35
SC36 Left Handed	127.73
SC Custom	171.49
SC 400	242.51
LS59TV	147.23
LS58D	147.23
LS26G	125.56
LS26DS	125.56
LS26DS Left Handed	123.49
LS26D	125.56
LS26D Left Handed	123.49
LS Custom	203.53
LS230	111.67
LP200 GGN	162.17
SG Standard	164.54
SG Special	164.54
SG Custom	194.86
1944 Twin Neck & Case 12/6	304.56

1954 Twin Neck & Case 6/4	304.56	2371 Semi-Ac bs.	141.00
175DC	164.54	2374 Semi-Ac Id.	154.00
ES Custom	177.55	2395 Semi-Ac nat.	132.00
HR 500	218.61	2409B bs.	160.00
PB Custom Bass	175.81	2409BW bs.	167.00
PB14 Bass	92.67	2387 Custom Vulcan.	198.00
JB Custom Bass	186.22	2387CU Vulcan bs.	210.00
JB 200N Bass	179.36	2348 Phoenix	207.00
JB24 Bass Left Handed	116.08	2617S Artist nat.	231.00
RK24 Bass	194.86	2459 Venturer	222.00
EB Custom Bass	173.21	2469 Vulcan II	223.00
		2683 Solid special.	232.00

ACOUTIC			
Mountain G120 Concert	58.72	698E Gt. Western elec	104.50
Mountain G150 Concert	64.04	698E Super Electric	121.00
Mountain G200 Concert	74.07	698G Gt. Western maple	137.00
W200B Jumbo	68.80	698BK Gt. Western Black	120.00
MJ200N Jugbo	106.54	693 Gentleman Jim d/I	107.00
Junior Classic	27.36	684/12 Super Jumbo	104.00
concert Classic	29.77	684BLK Black	97.00
Junior Western	34.81	683 Super Jumbo	85.00
110 Western	41.78	684/L Left-Hand	97.00
Hashimoto W 350 Western	164.31	628/12 Californian bo.	86.00
Mountain F100 Folk	53.12	628 Californian jbo	78.00
Mountain W120 Jumbo	63.31	82 Bronco fk	44.00
Mountain W120/12 Jumbo	72.87	627/12 Bronco jbo	71.00
Mountain W150 Jumbo	73.42	627L Left-Hand	72.00
Mountain W230 Jumbo	101.85	642 Folk	144.00
Mountain W2500 Jumbo	120.60	670 12 str	133.00
Mountain W300 Jumbo	137.57	699 Blonde	116.00
Mountain R5000 Jumbo	230.53	697 Tennessee 6	125.00
		695 Nashville 6	92.00
		758 Gt. Western Artiste jumbo	100.00
		670	124.00
		952 Antroria Vintage jbo	82.00
		684/6 Super Nashville.	94.00

J. T. COPPOCK

ANTORIA			
2255 Big Jack S.A.C. Sunburst	173.00	1904 Black 2pu	83.00
2355M Big John S.A.C. Maple	190.00	1904S Sunburst 2pu	82.00
2357 Mt. Strad Violin Bs.	88.00	1908 Bass 2pu.	85.00
2350 Memphis Custom	136.00	1940 Sunburst 3pu	91.00
2350 Memphis std.	132.00	1940W White 3pu	91.00
2350L Memphis std l/h	114.00	1940 Ash 3pu	96.00
2351 Memphis d/I	136.00	1941 Cherry Jun 1pu	75.00
2351DX Memphis d/I	148.00	1942 Walnut 2pu.	75.00
2351 Memphis Original	141.00	1944 Walnut 2pu.	82.00
2342IV Memphis.	170.00	1949 Stereo bs 2pu	159.00
2341 Memphis ctm d/I	154.00	1950 White	113.00
2343 Memphis jun.	159.00	'951 Cherry	112.00
2337DX Memphis jun d/I	173.00	1952 Bass	109.00
2350 Memphis white.	144.00	ANTORIA CLASSICAL	
2405 Custom 74	208.00	2855	58.00
2451 Memphis Oldie	190.00	2841	51.00
2350B Memphis bs	143.00	2840	49.00
2660 Memphis Vine	150.00	2839	42.50
2458 Memphis Spl	157.00	TAMA GUITARS	
2351CH Memphis 'Cherry	136.00	3563	299.00
2675 Custom 76	430.00	3568	239.00
2354 Woodstock	133.00	3560S	225.00
2354S Woodstock std.	127.00	3561S	212.00
2345SL Left-Hand	135.00	3566	198.00
2377 Woodstock pro.	141.00	3565	185.00
2383 Woodstock ctm	151.00	3565S	1157.00
2338 Woodstock std.	106.00	3557/12	214.00
2347 Woodstock jun.	128.00	3560/12	236.00
2394 Woodstock nat.	142.00	3565S Classical.	163.00
2345 Woodstock white	240.00	3551 Classical.	230.00
2354B Woodstock bs	130.00	3570	202.00
2354LB Woodstock long bs	140.00	DOBRO GUITARS	
2352 Clipper	92.00	1000	800.00
2352M Clipper d/I	108.00	36	285.00
2352 Custom	121.00	331D	250.00
2353DX Clipper long bs black	106.00	33HS	250.00
2368 Clipper Fireball	122.00	605S	205.00
2365 Dixie bs	138.00	605.	205.00
2365BL Dixie bs l/h.	145.00	Dobro Mandolin	200.00
2366B Marksmen	132.00	HAWAIIAN	
2366FLB Fretless bs	132.00	2390 Guitar only	38.50
2375 Rocketman	144.00	2391 Outfit	117.00
2375W Rocketman White	152.00	FLETCHER, COPPOCK & NEWMAN	
2375L Sunburst l/h.	140.00	KIMBARA	
HG188C Steel	85.72	Classical	
2375N Rocketman	155.00	170/N	42.50
Natural	155.00	171/Q	48.75
2375 Ash	182.00	172/T	53.75
2375B Rocketman	143.00	173/W	58.95
2655ZB Rocketman	186.00	174/Z	63.75
Zebra	188.00	17D	69.95
2656ZB Zebra bs	188.00	175/C	75.00
2375W Twin Gemini 6/12	250.00	177/C	81.00
2407 Twin Gemini 6/4	260.00	177/I Requinto	47.95
2376 Dixie Fireball bs	156.00	Maestro Classical	
2386 Memphis ctm d/I	154.00	85/J Concert	95.00
2386L Left-Hand.	175.00	25/Z	89.00
2384 Clipper Ash	150.00	46/M Concert	125.00
2385 Clipper Ash bs	171.00	47/P Concert	195.00
2370 Semi-Ac Id.	139.00	85/D Concert	295.52
		2/g Folk	53.30
		Western Jumbo	
		6/S 6-string	66.50
		7/V 12-string	70.75
		8/Y 6-string	89.95
		24/W 12-string	93.50
		179/O 6-string	81.00
		180/S 12-string	85.00

To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric-ec; custom-ctm; semi-acoustic-s/ac; organ-org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string-str; de luxe-d/l; jumbo-jbo; piano-pno; left hand-l/h; scale-sc; case - cs; banjo - bjo; monitor - mt.

KIMBARA & LORENZO			
58/X Maestro Western Jumbo	133.95	154/P G. Sunburst	340.00
16/X Student Classical	29.95	120/O White	340.00
27/F Classical	27.75	131/W Bubinga	340.00
LORENZO Classical		119/K Cherry	340.00
20/K	29.95	149/Z Left-Hand	374.00
17/A	31.50	Jimmy O-hole	
99/U three-quarter	31.95	127/J Cherry	350.00
26/C Folk, Steel		123/X Sunburst	350.00
Strung	26.75	128/M G. Sunburst	350.00
19/G Folk	42.75	129/P White	350.00
54/L 6-string Western Jumbo	55.95	117/E Natural	350.00
Jumbo		Jimmy F-hole	
55/O 12-string Western	61.75	184/E Cherry	425.00
67/Z	35.25	125/D Sunburst	425.00
68/C	41.50	185/HG. Sunburst	425.00
196/P 6-string, White	61.50	190/X White	425.00
191/A 6-string, Black	58.50	124/A Natural.	425.00
197/S 12-string, Black	66.25	Scandi	
KAPOK & KENT			
Kapok		113/S Natural	P.O.A.
187/N Full-size	16.99	114/V Sunburst	P.O.A.
188/Q Junior	13.75	121/R Cherry	P.O.A.
189/T Mini	11.25	145/N Left-Hand	P.O.A.
Classical		Scanbass	
60/E Nylon Strung	15.95	116/B Natural	P.O.A.
61/H Nylon Strung	15.95	126/G Cherry	P.O.A.
62/K Steel Strung	15.95	115/Y Sunburst	P.O.A.
32/N	33.25	122/U White	P.O.A.
KENT Western Jumbo		146/Q Left-Hand	P.O.A.
39/Q	46.50	Fretless Scanbass	
40/U	48.95	137/O Natural	325.00
41/X	46.25	138/R Cherry	325.00
SATELLITE		61/H Nylon Strung	325.00
65/T 6-string, Sunburst	42.50	62/K Steel Strung	325.00
66/W Bass, Sunburst	44.65	148/E Western 6-string	P.O.A.
168/G 6-string, Black	42.50	143/H Western 12-string	P.O.A.
169/J Bass, Black	44.65	39/Q Patch 2000	P.O.A.
95/16-6-string, Black	66.95	Guitar Cases	
96/L 6-string, Sunburst	66.95	375/K Classical, Felt Lined	15.95
75/Y 6-string, Black, M.M.	88.50	396/X Jumbo, Felt Lined	21.60
76/B 6-string, Sunburst, M.M.	88.50	453/Y Classical Plush Lined	27.50
97/O 6-string, Sunburst	69.95	454/B Jumbo, Plush Lined	28.95
94/F Bass, Natural	78.95	323/F Classical, Plush Lined	28.95
SATELLITE & COLUMBUS		393/O Folk, Plush Lined	30.95
98/R Bass, Sunburst	78.95	324/I Jumbo, Plush Lined	34.25
111/6-string, Sunburst	118.00	344/S 12-string, Plush Lined	35.95
12L 6-string, Ivory White	118.00	Electric	
COLUMBUS 6-string		339/C 6-string, Fibre.	14.70
13/O White	112.00	421/D	29.95
14/R Black	112.00	422/G	29.95
15/U Sunburst	112.00	423/J Bass	31.95
71/M White, l/h	128.00	452/V Bass	31.95
72/P Black, l/h	128.00	Hagstrom	
73/S Sunburst, l/h	128.00	401/T Swede	45.95
28/I Walnut	110.00	403/Z 'Jimmy'	53.95
156/V Sunburst	182.00	404/C 'Viking'	52.50
157/Y White Ash	180.00	GIGSVILLE	
Bass		ARIA CLASSIC GUITARS	
10/F Sunburst	105.00	A 560	258.80
195/M Natural	112.00	A 559	209.50
56/R Sunburst	112.00	A 558	171.00
HAGSTROM Swede		A 557	146.20
110/J Natural	360.00	A 556	129.30
112/P Cherry	360.00	A 555	118.50
136/L White	360.00	A 554	113.00
111/M Black	360.00	A 553	113.00
144/K Left-Hand S-Swede	395.00	A 552	97.20
152/J Mahogany, cherry	525.00	A 551	83.00
151/J Mahogany, Natural	525.00	A 550	70.40
153/M Mahogany, G. Sunburst	525.00	A 549	64.50
155/S Maple, Wine	525.00	A 543 F.	50.60
134/F Maple, T. Brown	525.00	A 548	125.70
135/I Maple, White	525.00	CG 7000 Case	29.90
147/T Left-Hand	575.00	ARIA "PRO II" FLAT TOP GUITARS	
Viking		PW 25	146.60
118/H Sunburst	340.00	PW 51	192.70
		PW 56	248.80
		PW 65	263.90
		PW 70	297.50
		PW 75	365.30
		PW 65/12	276.50
		PW 75/12	380.50

ARIA FLAT TOP GUITARS			
9250	178.50	SB 1000	361.00
9254/12	187.70	SB 900	324.40
9230	130.70	SB 700	248.70
9234/12	145.30	SB 600	184.50
9210	116.00	JJ 6 Designed by John Joyce	189.90
9214/12	124.00	JJ 12 Designed by John Joyce	205.90
9450	139.00	9300	73.90
9454/12	147.90	9304	83.80
9400	88.90	*9400 T	92.10
*9400 T	123.00	*Not illustrated. Solid Spruce Top, Mahogany Back & Sides. Rosewood Finger Board.	124.80
9404/12	98.00	**As 9400 plus built-in Transducer and Volume Control.	139.00
9630	89.10	A W 30 PB Used by Paul Brett	229.90
9634/12	97.10	AW 30/12 PB Used by Paul Brett	247.80
930	155.00	CE 1200	29.90
7451	105.20	CE 1500	39.90
7451 B	112.30	CE 1500 B	41.90
7451 WR	112.30	CE 2002	33.90
7460	123.00	CE 2012	29.90
940	146.20	CE 3052	33.00
9460	240.60	CE 6100	41.90
9290	185.40	CE 6202	38.30
9291	185.40	CE 6302	38.30
9295	196.10	CW 3000	29.90
9294	193.40	CW 3004	31.20
GR 30	139.00	CW 3520	31.20
9800 C	117.70	CW 3524	32.10
9800	117.70	CE 6402	35.70
9810 C	131.90	Prices and specifications are subject to change without prior notice.	
9810	131.90	LC 750	266.50
9260	125.70	LC 550	209.00
9264/12	135.50	LC 550 VS	228.20
960	124.80	LC 500	205.90
9270	159.50	LS 700	205.90
9280	242.40	LS 500 VS	218.40
9271	172.90	LS 450	193.40
9274/12	189.80	SL 420	198.50
9275/12	213.00	SL 450	239.50
**9300	73.90	ST 600	202.00
***9304	83.80	**ST 500	154.20
**Not illustrated. Similar to 9400. Full size Western Guitar.		ST 400	209.00
***Not illustrated. 12 String Version of 9300		JB 600	252.20
CASES		JB 450	172.50
CW 3000	29.90	o PB 500	211.00
CW 3004	31.20	o PB 550	214.50
CW 3520	32.10	PB 400	159.40
CW 3524	31.20	RB 750	275.20
CW 3500	32.10	LB 650	257.80
CG 7100	32.95	O L 1000 With hard case and strap	398.00
CW 3504	31.20	O EA 650 With hard case and strap. As used by Ike Isaacs & Denny Wright of "Velvet"	274.00
ARIA ELECTRIC GUITARS & BASSES			
O PE 1500 With hard case and strap	474.00	ES 800	285.80
o PE 1000 With Hard case and strap	386.80	ES 750	259.80
O PE 1000 U With hard case and strap	386.80	LS 600	268.20
O PE 800 With hard case and strap	321.80	PE 110	170.20
O PE 600 With hard case and strap	287.00	PE 115	221.20
O PE 500 With hard case and strap	259.40	PE 120	260.40
O* PE 460 With hard case and strap	255.80	PE 125	318.70
O PE 450 With hard case and strap	236.20	PE 130	249.90
PB 1500	365.40	PE 135	275.20
o SB 1000	361.00	PE 145	290.90
O These are supplied complete with hard case & Aria PRO II leather strap.		PE 150	197.70
o PE 1000 used by Gerry Cott. Boomtown Rats. * Same as PE 450 but fitted with Phase switch.		PE 160	229.90
o SB 1000 used by Alan Jones, Jack Bruce, Bernie Calvert.		O PE 180 With hard case and strap	343.00
LC 750	266.50	PE 180 Acoustic	311.80
LC 550	209.50	PE 200	195.00
LC 440	186.40	PE 175 As used by top American Guitarist, Herb Ellis. Supplied complete with hard case and Aria PRO II leather strap.	369.90
LS 500	205.90	PE 1500 With case	359.30
LS 450	193.40	FS 750	357.00
LS 430	147.00	NK 900	366.30
LC 430	157.80	NK 700	347.50
LS 700	242.40	**Not illustrated. TB only.	
LS 600	268		

CE 3022	28.50
CE 3040	29.90
CE 1500 B	41.90
CE 6100	41.90
CE 1200	29.90
CE 6302	38.30
CE 6202	38.30
CE 6402	35.70
ARIA BANJOS & MANDOLINES	
BANJOS	
PB 450	298.60
PB 550	308.50
PB 650	367.20
CASE	
BC 11	39.20
B 900	672.00
B 800	529.40
B 700	395.70
B 100F	255.00
B 600	319.90
B 80 M	119.50
MANDOLINES	
PM 750	269.20
PM 780	319.90
PM 800	368.90
CASE	
MC 20	33.00
M 900	319.90
M 800	279.90
M 700	236.20
M 300	105.20
M 500	182.70
M 180	76.70
CASE	
MC 20	33.90
CASE	
MC 10	26.80

G.M.S.

PICATO STRINGS (sets)	
ES77 elec	2.51
UL77 Rock & Roll	2.69
XL77 Super light	2.51
77 light	2.69
P750 med. gauge, elec	2.99
35L Bass, round wnd.	6.95
736L Bass, nylon wnd.	6.95
738L Bass, flat wnd	6.95
76 "Gold", Classic	2.07
WESTERNER	
600	2.39
660	2.39
612	4.07

GUILD (INC VAT)

Artist Award	1380.00
X-500	920.00
X-175	632.50
CE-100D	546.25
SF-4	494.50
S-300	368.00
S-300D	419.75
S-300A	402.50
S-300AD	448.50
S-60D	306.90
S-70D	379.50
S-60	224.25
M-80CS	483.00
M-80CSD	529.00
S-300D	777
B-301	306.48
B-301A	343.85
B-302	373.75
B-302A	402.50
D-55	661.25
D-50	540.50
D-40	419.75
D-40C	483.00
G-37	419.75
D-35	362.25
D-25	316.25
F-50R	845.25
F-50	690.00
*F-40	477.25
*F-30	327.75
*F-20	258.75
G-312	598.00
G-212	488.75
*F-512	885.50
*F-412	799.25
*F212XL	569.25
*F-212	488.75
*F-21C	557.75
*F-112	379.50
*B-50 with case	744.05
*Mark 5	718.75
Mark 4	477.25
Mark 3	327.75
Mark 2	258.75
C-5, Guild case for F-20	66.96
2515, Guild case for F-30/F-112	66.96
2516-D, Guild case F40/F212/CE100D	66.96
2517, Guild case for all 17" jumbo's	66.96
2520, Guild case for dreadnought's	66.96
5250, Guild case for	

acoustic bass	101.52
2516, Guild starfire case	66.96
42-P, Guild case M-80.	75.60
4529, Guild case for S-300	75.60
29-S, Guild economy case for S-300.	27.00
4529-B, Guild case for B-301 bass	75.60

HÖHNER

MUSIMA	
500/1 Steel String Economy	19.70
Nylon string student 500/2	21.95
681	29.75
Resonata Concert Classic	
730	33.55
731	36.75
732	41.35
733	47.85

MORIDAIRA Concert Classic	
G201	77.25
G203	82.70
G206	96.30
G206M	102.75
G207	112.20
G208	118.60
G212	129.15
G213	139.65
G214	187.10
G215	215.85
G216	255.50

Concert Folk	
F302	95.45
F303	105.95
F305	125.90
FG-37 (A-Series)	106.20

Flat top Jumbo	
WB02	101.10
WB03	108.50
WB04	127.50
WB05	133.85
WB06	148.65
WB09	152.85
WB13	186.35
WB15	165.50
WB17	174.95
WB17	202.20
WT-19	121.10
WH-24	119.15
WE-030 with pick-up	134.90
WL-35	145.45
WG-67 (A-Series)	118.10
Jumbo Dreadnaught	
WG-45	131.70
WJ-20S	157.10
WJ-21N	157.10
WG-47S	176.50
WG-48M	179.20

12 String Jumbo	
B-701	116.85
B-702	125.40
B-704	137.10
BG-76 Dreadnaught	191.60
BW-650 9 String Flat top Jumbo	259.70
MORIDAIRA	
F-301 Concert Folk	63.85
F-601 Flat top Jumbo	73.55
Concert Guitars	
SG-01/SK-614N % size	31.90
SG-02/SK-614S ¾ size	33.95
C F-01 / C K-100 N Classic	35.90
CG-02/GK-200 Classic	41.45
CF-01/FK Folk	38.85
CW-005 / W K-5 8 5 Jumbo	41.30
C W - 0 1 / W K - 5 8 8 Jumbo	42.50
CW-01H/WK-588SH	42.95
C W - 0 2 / W K - 5 9 9 Jumbo	49.50
CW-02H/WK-599SH	53.20

MUSIMA MANDOLIN	
NO 22 with bag.	31.75
MORIDAIRA	
UKELELES	
MU-14 standard	
ukelele	
MU-15 standard	
ukelele	11.55
MU-16 standard	
ukelele	14.85
MU-20 standard	
D/luxe ukelele	52.90
MB-21 Baritone ukelele	21.20

HÖHNER	
MP-200S	173.75
MP-200N	216.30
MP-300M	214.40
ML-600	179.40
MG-226	137.90
MG-360	158.25
MS-300	180.25
MS-300N	194.15
MF-266	129.40
MF-266N	162.25
MB-200	162.25
MB-100N	183.95

IG-650	
IB-780	298.35
EG-F2	51.05
EG-F2	53.90
MORIDAIRA BANJOS	
FB-61FT 4-string tenor	104.25
FB-61F 5-string folk	104.25
FB-61 5-string with resonator	116.00
DX-75T 4-string tenor	120.22
DX-75 5-string	120.22
FB-78 5-string	145.35
DX-112G 6-string	170.10
DX-120 5-string	181.55
DX-120T	181.55
DX-121 5-string	197.70
DX-121T 4-string tenor	197.70
Conceter Banjos	
BJ-16T 4-string banjo	62.75
BJ-16 5-string banjo	62.75
GBJ-16 5-string banjo	64.50
FB-02, FB-04, FB-06, BT-20	
BJ-30 Not available in the U.K.	

HORNBY-SKEWES	
PALMA ACOUSTICS	
300N Student classic	19.25
500 Plectrum	19.25
KASUGA ACOUSTICS	
G100L Classic	69.00
G200 Classic	88.00
H400 Classic	200.00
F180 Folk	90.00
D300 Dreadnought	118.00
D400 Dreadnought	169.00
T250 12 String Dreadnought	103.00
HC200 Dreadnought	269.00
KASUGA ELECTRICS	
SG360CH	164.00
SA800C Semi-Acoustic	225.00
SE600N	215.00
SE480S	189.00
PB420S	182.00
JHS ACOUSTICS (Bowl Back)	
ENC1	105.00
ENC2 with pick-up	128.00
JHS ELECTRICS	
X309	305.00
HONDO ACOUSTICS	
H90N Classic	26.00
H90S Plectrum	28.00
H308A Classic	35.00
H310A Classic	39.00
H316A Classic	46.00
H330C Deluxe Classic	52.00
H118A Concert steel string	41.00
H130A Folk	44.00
H119A Dreadnought	45.00
H155B Dreadnought	52.00
H160A 12 western string	57.00
HJ200A Super Jumbo	79.00
HJ200N Super Jumbo	75.00
H155E Dreadnought with hot dot	59.00
H155A Dreadnought western	48.00
H340E Classic with hot dot	65.00
H340A Deluxe classic	56.00
H235E Dreadnought with hot dot	69.00
H235A Dreadnought	58.00
HONDO ELECTRICS	
H730BS	56.00
H740B	78.00
H740N	87.00
H760S	69.00
H760N	76.00
H860S Bass	128.00
H830S Bass	79.00
HD700WA Curlee	129.00
HD800WA Curlee bass	129.00
HONDA ELECTRICS with Di-Marzio pick-ups	
HD990AB	68.00
HD740WH	110.00
HD740VI	110.00
HDS740B	123.00
HD910AB	115.00
HD760N	118.00
HD830B Bass	112.00
HD940BS	107.00
HD770BS	132.00
HD794 Semi-Acoustic	142.00
GUYTONE HAWAIIAN	
HG32 (6 string)	50.00
HG508B (8 string) pedal steel	399.00

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(EX. VAT)	
All 6 str. from	320.00
All basses from	340.00
Twin necks from	600.00
Cases from	45.00

KEMBLE

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GZ30	69.00
GZ35	77.00
GZ40	87.00
GZ45	97.00
GZ50s	109.00
GZ55s	126.00
Folk & Jumbo	
FG325	65.00
FG330	73.00
FG335	89.00
FG340	101.00
FG345	116.00
FG512	125.00
FG350w	125.00
FG365s	135.00
FG375s	165.00
FG366b	84.00
FG351sb	120.00
FG312	93.00
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SG2000	625.00
SG1500	495.00
SG1000	525.00
SG700	435.00
SG500	389.00
SG175	250.00
SG90	190.00
SF500	285.00
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SF1000	375.00
SC1200	450.00
SC1000	375.00
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Classic Case	24.00
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381401 JSD Johnny Smith (2 p/u) EB	
381403 JSD Johnny Smith (2 p/u) NAT	1307.00
381405 JSD Johnny Smith (2 p/u) SB	1307.00
381407 JSD Johnny Smith (2 p/u) WR	1307.00
382241 Super V BJB	87.00
Cus. Elec. ASB	1457.00
382243 Super V BJB	97.00
Cus. Elec. NAT	1494.00
382253 Super V CES	1457.00
Cus. Elec. ASB	1457.00
382255 Super V CES	1494.00
Cus. Elec. NAT	1494.00
382265 Kalamazoo	89.00
Award Cus. Elec. ASB	2138.00
382267 Kalamazoo	116.00
Award Cus. Elec. NAT	2138.00
381417 Super 400 CES	125.00
Cus. Elec. EB	1337.00
381419 Super 400 CES	165.00
Cus. Elec. NAT	1337.00
381421 Super 400 CES	125.00
Cus. Elec. SB	1337.00
381423 Super 400 CES	1337.00
Cus. Elec. WR	1337.00
381449 L-5CES Cus. Elec. EB	1325.00
381451 L-5CES Cus. Elec. NAT	1325.00
381453 L-5CES Cus. Elec. SB	1325.00
381455 L-5CES Cus. Elec. WR	1325.00
381465 Byrdland Cus. Elec. EB	1277.00
381467 Byrdland Cus. Elec. NAT	1277.00
381469 Byrdland Cus. Elec. SB	1277.00
381471 Byrdland Cus. Elec. WR	1277.00
381495 Howard Roberts Artist NAT	976.00
381497 Howard Roberts Artist SB	976.00
381499 Howard Roberts Artist WR	976.00
381509 Howard Roberts Cus. SB	952.00
381511 Howard Roberts Cus. WR	952.00
381521 ES-175 CC ASB	656.00
381523 ES-175 CC WAL	705.00
381533 ES-175 D NAT	705.00
381535 ES-175 D SB	656.00
Thin Electric Acoustic Series	
381545 ES-175 T NAT	681.00
381547 ES-175 T SB	681.00
381549 ES-175 T WR	668.00
381559 ES-335 TD NAT	644.00
381561 ES-335 TD SB	644.00
381563 ES-335 TD WAL	644.00
381565 ES-335 TD WR	590.00
381567 ES-335 PRO ASB	668.00
381568 ES-335 PRO CH	656.00
381575 ES-335 TD (L/H) SB	644.00
381577 ES-335 TD (L/H) WAL	644.00
381579 ES-335 TD (L/H) WR	644.00
381589 ES-345 TDSV SB	753.00
381591 ES-345 TDSV WAL	753.00
381593 ES-345 TDSV WR	699.00
381603 ES-347 TD ASB	711.00
381605 ES-347 TD EB	777.00
381607 ES-347 TD NAT	777.00
381617 ES-350 T FB	885.00
381619 ES-350 T NAT	885.00
381621 ES-350 T SB	885.00
381623 ES-355 TDSV ASB	879.00
381633 ES-355 TDSV SB	879.00
381635 ES-355 TDSV WAL	879.00
381637 ES-355 TDSV WR	819.00
Les Paul Series	
382277 Anniversary ASB	783.00
382279 Anniversary NAT	783.00
382281 Anniversary WR	783.00
382283 Anniversary EB	813.00
381667 Recording CSB	723.00
381669 Recording EB	723.00
381671 Recording WAL	711.00
381683 Triumph NM	723.00
381695 Pro Deluxe EB	529.96
381697 Pro Deluxe GLD	542.00
381699 Pro Deluxe TSB	542.00
381701 Pro Deluxe SW	476.00

CSB	542.00
381709 Artisan (3 p/u) EB	843.00
381711 Artisan (3 p/u) TSB	843.00
381713 Artisan (3	

382023 SG Standard	Mastertone 5-string	3132 Rio Bravo 12	84.00	R106 Classic	59.95	MM018	5.75	SA Case only	45.00
TSB	Banjo WAL	1780 Ranger 6	64.00	R112 Classic	69.95	MM019	3.25	FA100 BS, NT	246.75
382025 SG Standard	370522 RB 800 5-string	1793 Ranger 12	77.65	R123 Classic	99.95	MM020	3.00	FA100 Case only	41.50
WAL	Banjo CSB	3140 Navajo 6	49.95	KISO SUZUKI		MM020B	5.50	FA500	375.00
382055 SG Standard	370530 TB 100 Tenor	3141 Navajo 12	59.95	9583 Outfit	119.95	MM021	6.00	FA510	360.00
(L/H) CH	Banjo WAL	3151 Sombbrero 6	73.95	9502	69.95	MM022	1.25	FA700 BS	437.50
382059 SG Standard	370540 TB 250	3152 Sombbrero 12	78.65	9503	69.95	MM023	3.50	FA300 BS/NT	399.50
(L/H) WAL	Mastertone Tenor Deluxe	3153 Eldorado 6	108.00	9504	74.95	MM024	5.00	FA800	413.25
382037 SG Standard	Banjo WAL	3154 Eldorado 12	116.00	9505	79.95	MM020L	17.50	FA300 Case only	49.50
(Bigby) CH	370550 TB 800 Tenor	3143 El Paso	95.00	TATRA		MM7000	22.50	Studio series:	
382039 SG Standard	Banjo CSB	3142 El Guacho	129.00	9198 Classic	37.50	MM6000	1.95	ST50 BS BK	181.50
(Bigby) SW	370560 All-American	Ranger 6 with p/u	76.70	9225 De-Luxe	39.95	MM6001	2.60	ST55 BS BK	203.50
382041 SG Standard	Tenor Banjo - 3890.00	Ranger 12 with p/u	89.95	9625N Hi-Spot		MM6002	3.25	ST100 BS AM	214.40
(Bigby) TSB	370570 All-American 5-string	Left Hand to order		Nylon		MM6003	3.75	ST105 BS AM	225.50
382043 SG Standard	Banjo - 3890.00	15% Extra. All Models		9625S Hi-Spot Steel	21.95	MM035	2.50	ST200 BS, NT, AM	258.50
(Bigby) WAL	370580 Florentine	CLASSICAL		9800 Eros Classic	19.95	MM036	2.50	ST300 BS, NT, AM	302.50
382071 SG Standard	Tenor Banjo - 4047.00	3076	44.35	Electric Guitars:		MM60	12.50	ST1200 BS	365.00
(Bigby/L/H) CH	370590 Florentine 5-string	3077	48.85	KAWAI		MM40	22.00	ST1300 BS	427.65
382073 SG Standard	Banjo - 4047.00	3078	58.95	F1/2	375.00	B101	85.00	ST Case/Vault	45.00
(Bigby/L/H) WAL	370642 F5-L Artist	3079	94.35	F1JR	199.95	B101	85.00	ST Case/Twin	57.50
382085 The SG NW	Mandolin ASB	3080	133.75	KB100 Case for above.	39.95	B102	85.00	Roadster series:	
382093 Melody Maker	EPHPHONE	SUZUKI GUITARS				B103	95.00	AS100	195.00
382095 Melody Maker	EPIA - Series Folk	3180 Dreadnought	81.00	Rock'nRoll	329.00	B104	95.00	AS100	216.50
CH	393000 EPIA-10E	3183 Dreadnought	99.00	KS10X1	325.00	N101	105.00	AS500B	195.00
382095 Melody Maker	393010 EPIA-12E	3185 Dreadnought	99.00	KS10J1R	225.00	N102	105.00	AS900B	233.50
SB	EPIC - Series Classics	3181 Dreadnought	108.00	KS11XL	320.00	N103	120.00	AS Case	38.00
382097 Melody Maker	393020 EPIC-10E	3182 Dreadnought 12	125.00	KS12XL	220.00	N104	120.00	AS Case	41.99
WAL	393030 EPIC-12E	3186 Folk	140.00	KS12JR	315.00	MMTS	2.50	GEORGE BROWN MODELS	
382185 Explorer 2 NAT	EPID - Series Dreadnoughts	3067 Matt Finish	65.00	KE10	215.00			B10	565.00
R.D. Series	393040 EPID-10E	3068	75.00	KB10Bass	240.00			B20	615.00
382291 Artist ASB	393050 EPID-12E	3069	79.50	KB100 Case for above.	39.95			B30 Case	49.50
382293 Artist EB	393060 EPID-14E	3070 Handmade	135.00	EROS				B30 Case	55.00
382295 Artist FB	393070 EPID-16E	3071 Handmade	218.00	9802	79.95			B7 Flight Case	85.00
382297 Artist NAT	Presentation Series	STUDENT GUITARS		9803	79.95			B7 Artist	
382333 Artist Bass	Dreadnoughts	3057 Dulcet	25.99	9804	79.95			B617	324.50
ASB	413460 PR 725E	3058 Constanta	19.99	Mandolins				B618	321.75
382335 Artist Bass EB	413470 PR 745E	1512 Kansas	16.35	9655 Kiso Suzuki	59.95			B618/12	343.75
382337 Artist Bass FB	413480 PR 765E	3050 Super Dulcet	29.99	453 Tatra	49.95			Cavalier 12-string	341.95
382339 Artist Bass	FT Series Flattops/Jumbos	1514 El Chico	16.35	293 Portuguese	34.95			Cavalier douie 6/4	558.00
NAT	413300 FT 120E	TERADA GUITARS		9304 Portuguese	17.00			Cavalier double 12/4	613.66
382307 Cus. NAT	413310 FT 130E	3045 TG315 classic	109.95	9811 Eros	24.95			Cavalier double 12/6	606.26
382309 Cus. WAL	413350 FT 140E	3046 TG312 classic	99.95	Mighty Mite				Available through Barnes & Mullins:	
382311 Standard NAT	413032 FT 145E	3047 TG307 classic	74.95	MM1100	17.00			Meteor	176.17
382323 Standard WAL	413400 FT 150E	3048 TG370 classic	209.95	MM1110	17.00			Masquerader	191.34
382349 Standard Bass	413500 FT 160E	3049 TG360 classic	179.95	MM1200	17.00			Masquerader 12-string	210.80
EB	Genesis Electric Series	3187 FW628 jumbo	145.95	MM1203	17.00			Double-neck 4/6	421.64
382351 Standard Bass	403000 Standard	3188 FW624 jumbo	135.95	MM1300	23.00			Double-neck 4/12	442.32
NAT	403010 Standard	3189 FW625 jumbo	112.95	MM1400	23.00			Marathon bass	210.80
Electric Bass Series	403020 Standard	3190 FW615 jumbo	107.95	MM1500	25.95			Double-neck 12/6	459.97
382107 EB-3 Bass CH	403030 Standard	3191 FW659B jumbo	126.95	MM1600	19.50			I/h models 10% extra.	
382109 EB-3 Bass	403040 Standard	3192 FW615E electric	129.95	MM1800	19.50				
WAL	403050 Standard	3193 TW100 Hand-crafted	345.95	MM1802	19.50				
382121 Ripper L-9S	403060 Standard	3195 TW70 Hand-crafted	220.95	MM1808	13.95				
Freless Bass EB	403070 Standard	3197 FW655N	136.95	MM1011/V	23.00				
382123 Ripper L-9S	Signature	APPLAUSE BY KAMAN		MM1011/A	10.95				
Freless Bass NAT	AA14	AA14	169.95	MM1011/B	12.95				
382125 Ripper L-9S	AA24	AA24	169.95	MM1011/CB	25.00				
Freless Bass TSB	GUYATONE	8-string pedal steel	375.00	MM1011/2	25.00				
382135 Ripper L-9S	ROSE-MORRIS			MM110	89.95				
Bass EB	ELECTRICS			MM1022/V	10.95				
382137 Ripper L-9S	SHAFTESBURY			MM1022/A	12.95				
Bass NAT	3414 Sunburst			MM1022/CB	25.00				
382147 Grabber Bass	3419 (bass stereo)			MM1022/2	25.00				
EB	3389 2 p/u bass			MM1033/V	12.95				
382149 Grabber Bass	Ovation			MM1033/B	16.25				
MPL	Bradywinner			MM1033/2	28.00				
382151 Grabber Bass	Deacon 12			MM1044/V	10.95				
NS	Viper			MM1044/B	12.95				
382153 Grabber Bass	Preacher			MM1044/CB	25.00				
WR	Electric Artist			MM1055	11.95				
382163 Grabber G-3	Electric Country Artist			MM1012/V	5.50				
Bass EB	Electric Folklore			MM1021/A	6.50				
382165 Grabber G-3	Electric Legend			MM1012/B	7.95				
Bass MPL	Electric Pacemaker			MM1012/CB	7.95				
382167 Grabber G-3	Electric Classic			MM111	8.50				
Bass NS	Electric Glen Campbell			MM112	8.50				
382169 Grabber G-3	Electric Custom			MM101B	16.95				
Bass TSB	Electric Custom			MM101TB	33.00				
Flat Top Outfits	Legend			MM111	35.00				
370310 J40 NAT	Legend			MM101J	2.95				
370320 J40 SB	Balladeer			MM121	8.50				
370330 J50 Deluxe	Balladeer 12			MM121/6	9.50				
NAT	Electric Anniversary			MM02B	14.95				
(L/H) NAT	Magnum I bass			MM02B/6	16.95				
370340 J55 Deluxe	Magnum II bass			MM121	35.00				
NAT	Preacher Deluxe			MM122	6.75				
370350 Heritage Cus. NAT	Preacher Deluxe 12			MM02J	2.75				
370368 J200 Artist	TOP TWENTY			MM131	13.50				
ASB	1971 bs			MM03B	29.95				
370370 J200 Artist EB	1970 6-str			MMT131	29.95				
370372 J200 Artist	AVON			MM144	6.75				
NAT	3403			MM055T	27.95				
370374 J200 Artist SB	3404			MM141/04B	25.00				
370378 Dove ASB	3405			MM013G	1.95				
370380 Dove EB	3407			MM003	2.95				
370382 Dove NAT	3430			MM004	2.75				
370384 Dove CSB	3431			MM157	5.50				
370390 Hummingbird	3427			MM158	2.95				
SB	3428			MM156	8.50				
370392 Hummingbird	ACOUSTICS OVATION			MM006	1.50				
NAT	Balladeer 6-str			MM006/B	2.50				
370394 Hummingbird	Classic Balladeer			MM006/S	1.25				
WR	Custom Balladeer			MM008/3	5.50				
370400 Gospel NAT	Glen Campbell 6-str			MM009	3.95				
370402 Gospel WAL	Glen Campbell 12-str			MM010	2.75				
370420 MK53 NAT	Pacemaker 12-str			MM011	1.95				
370422 MK53 SB	Folklore			MM012	1.95				
370430 MK72 NAT	Classic			MM013	1.25				
370440 MK81 NAT	Concert Classic			MM014	2.75				
638.00	Legend			MM015	3.75				
Banjos and Mandolins	Artist			MM015B	3.15				
370480 PB 250	Country Artist			MM016	4.95				
Mastertone Plectrum	Custom Legend			MM017	4.95				
Banjo WAL	Matrix								
370490 PB 800	Matrix Artist								
Plectrum Banjo CSB	Anniversary								
370500 RB 100 5-string	EKO ACOUSTICS								
Banjo WAL	3131 Rio Bravo 6								
370510 RB 250									

J502BS	158.57	590-102	Notchet	12.72	UKULELES	2354 SGB Case	39.50	K.442 Auditorium Folk	23.95	TWELVE STRING GUITARS	
J542	188.82	Tension Hoop			SL1	2453 HR Case	41.50	K.550 Jbo pce black	33.95	GUITARS	
CASES FOR WESTERN GUITARS					UK1	2457 ES Case	45.00	KDG 70 D/I Jbo	39.50	Fantom 112	90.07
154	32.50	590-104	Resonator	27.14	712	2471 JG Case	46.50	K.475 J.L. Seagull	23.95	Fantom 212	100.80
154W	35.50	Hoop			MACCAFERRI GUITARS					Fantom 139	111.82
156	45.75	590-106 Arm Rest			18.65	MAC 10 W/Case	495.00	Classic		Fantom 412 Black	111.82
Artist Western series:					14.26	A600	17.50	K.C. 265 Student	18.75	SOLID BODY ELECTRIC GUITARS	
AW70	235.00	590-107 Tailpiece			A700	A700	22.50	K.C. 333 Concert	19.75	Dyno II	102.93
AW90	325.00	590-110 Resonator			1.30	Lark 4/4 M5010	14.75	K.C. 255 Classic	15.50	Vedette	115.87
AW100	366.00	590-111 Resonator			1.09	Lark 3/4 M5107	9.75	KDG50 D/I Classic	26.95	Super Jaz	134.26
AW75	265.00	Screw			1.09	BOZO WESTERN GUITARS		E.120 Single p/u	23.95	Red Flame	110.12
AW95	350.00	590-113 Bracket			1.09	B50/12 Guitar and Case	269.55	K2T. S.G. 2 p/u	27.95	Black Pearl	120.28
IBANEZ AND CORDOBA CLASSIC GUITARS					1.09	B60 Guitar and Case	324.00	Banjo:		THIN BODY ELECTRIC GUITARS	
1314	59.50	590-181 Bracket Hoops			0.44	B80S Guitar and Case	398.45	KB.52 Deluxe	39.50	Caravel	105.75
1315	65.50	590-182 Bracket Nut			0.94	B80S/12 Guitar and Case	422.25			DS/2T	125.43
2801	76.50	590-191 Resonator			1.01	B100 Guitar and Case	669.59			DS/Artist	139.35
2811	99.50	590-192 Resonator			0.53	BOZO ELECTRIC GUITARS		WOODS		BASS ELECTRIC GUITARS	
2856	107.25	590-122M Wood Tone Rim M/gny.			38.96	EG26 Guitar and Case	275.00	G 152 Folk	37.53	Special Bass	152.08
2857	116.88	590-122M Wood Tone Rim M/gny.			38.96	EB14EL Guitar and Case	299.50	G 180 Classic	32.53	Black Bass	122.85
2858	132.00	590-122N Wood Tone Rim Nat			38.96	HAWAIIAN GUITARS		G 190 Classic	45.00	DS/Bass	120.28
2859	181.50	590-122N Wood Tone Rim Nat			38.96	2250	59.50	G 140 Jumbo	49.47	Starfire Bass	87.24
2860	214.50	590-SH Remo Banjo Head			4.95	2251 and Case	152.50			Red Bass	115.87
154 Classic Case	32.50	591 Banjo Case			45.00	MANDOLINS		ALLEGRO		JOSE RAMIREZ CONCERT GUITARS	
* Some acoustic models available l/h 10% surcharge.						80 Round Back	53.75	G 220 Standard	13.12	Model Studio I	235.77
IBANEZ BANJOS WITH CASE						100 Round Back	69.50	G 300 Classic	22.16	Model Studio II	396.09
BF600BR/NT Banjo	435.45	KOHNO CONCERT GUITARS				512 Flat Back	65.50	G 400 Standard	14.65	RICARDO SANCHIS CARPIO CONCERT GUITARS	
BF500BR/NT Banjo	422.95	MK15 W/Case	853.85			511 Flat Back	65.50	G 150A Classic	27.34	Model 40E	192.78
BF500GBR/NT Banjo	595.31	MK20 W/Case	1,086.75			513 Flat Back	77.50	G160 Western	49.47	Model 40	147.42
BT500BR/NT Banjo	417.69	MK30 W/Case	1,552.50			514 Flat Back	64.50	LOPEZ:		Model 38	85.36
BF300BR/NT Banjo	394.57	MK50 W/Case	2,587.50			521 Flat Back W/Case	250.00	CLASSIC GUITARS		Model 33 Flamenco	170.10
BP300BR/NT Banjo	391.94	TAMURA				522 Flat Back W/Case	275.00	Aragona	64.06	Model 32 Flamenco	123.12
BT300BR/NT Banjo	391.94	10 STRING GUITARS				523 Flat Back W/Case	350.00	Valencia	67.87	Model 31 Flamenco	
BF200 Banjo	383.16	10P1500 W/Case	605.25			525 Flat Back W/Case	365.00	Navarra	71.51	Model 32 Flamenco	
BP200 Banjo	379.44	10P2000 W/Case	822.83			526 Flat Back W/Case	375.00	Granada	82.50	PRUDENCIO SAEZ GUITARS	
BT200 Banjo	379.44	KADONO LUTE				1521 Flat Back	26.16	Castilla	91.07	Model 2	25.92
Ibanez 'Artist' Banjo Sares		L85 W/Case	477.25			516 (Electric)	75.61	Sevilla	117.93	Model 4	27.54
590-114 Banjo Bridge	1.21	CSL ELECTRIC GUITARS				104 Flat Mandolin Case	22.50	Andorra	140.40	Model 12	32.40
590-120 Resonator	40.68	LP121 Guitar	101.95			103 R/B Mandolin Case	25.00	WESTERN GUITARS		Model 14	34.02
590-121 Resonator	44.11	SC156 Guitar	124.50			CASES FOR ELECTRIC GUITAR		Serenata VII	60.53	Model 21	25.92
590-117 Banjo Tailpiece	4.18	SC156 Nat Guitar	134.50			2700 DX Flight Case	75.00	Fantom 20	77.64	Model 24	71.28
590-118 Tailpiece Screw	0.12	JB121 Bass Guitar	102.95			2350 LP Case	39.50	Fantom 30	81.29	Model 26	85.86
590-119 Nut for T Piece Screw	0.24	PL6 Brown S/B	95.00			2375 SC Case	36.50	Fantom 33	87.39	Model 28 Flamenco	48.60
590-101 Tone Ring	17.44	PL26 Black with effects	150.00			2352 TC Case	35.00	Fantom 36	93.50	Mandoline	25.92
		CS 36 White with effects	140.00			2365 JB Case	39.50	Fantom 39	99.59	Model Lady 3/4 size	25.92
								Fantom 42 Black	99.59	Model 21 W	45.36

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ACOUSTIC

114 50W 2 x 10"	260.00
116 75W bass amp	250.00
124 100W 4 x 10"	399.00
125 100W 2 x 12"	385.00
126 100W bass amp	385.00
220 160W bass amp	285.00
230 160W	325.00
320 300W bass amp	395.00
330 300W	445.00
402 2 x 15" enc.	225.00
403 4 x 12" enc.	250.00
406 2 x 15" enc.	295.00
407 2 x 15" + hn	295.00
408 4 x 15" + hn	429.00

AKG

DYNAMIC MICROPHONES (1)	
D4/1	8.40
D4/7	8.40
D4S/2	10.00
D4S/8	10.00
D40	20.12
D58C	31.50
D58E	31.50
D109	31.50
D120C	36.75
D120E	38.50
D120HL	42.00
D130E	45.00
D140C	63.00
D140E	63.00
D170E	72.00
D190C	51.50
D190CS	55.80
D190C/HL	55.80
D190CS/HL	60.00
D190E	51.50
D190ES	55.80
D190E/HL	55.80
D190ES/HL	60.00
D510B	44.00
D511B	46.00
D528	40.00
D558B	44.00
D590	44.00
D591	44.00
D1200C	63.00
D1200E	66.00
D2000E	78.00
DYNAMIC MICROPHONES (2)	
D12	95.00
D110	48.80
D160C1	63.00
D160E1	63.00
D200C1	75.60

D200E1	75.60
D202ES	95.50
D202E1	97.70
D222EB	90.00
D224E	145.00
D900C	96.60
D900E	96.60
CMSE MICROPHONES	
C501E/10	60.90
C506E/10	75.60
C510E/11	102.90
C510E/17	100.80
C535EB	118.00
C567	92.00
Not inc. VAT	
CMSE COMPONENTS	
CE1	29.40
CE2	29.40
CE5	37.80
CE8	56.70
CE10/1	69.30
CE10/2	56.70
CE10/7	67.20
SE5E/10	33.60
CMS COMPONENTS	
C451C	63.70
C451CB	78.30
C451E	63.70
C451EB*	78.30
C452EB*	78.30
CK1*	41.40
CK1S	41.40
CK2*	41.40
CK4	118.00
CK5	78.40
CK8	78.40
CK9	95.00
CK22*	48.00
CMS ACCESSORIES	
A50/-10db*	12.00
A50/-20db*	12.00
A51*	26.00
A52	9.00
B46E	44.00
H7	12.00
H9	14.40
H10	14.40
H15	30.00
H60	13.20
H70	35.00
N66E	116.00
SA7QR2	5.00
SA15/1*	5.50
SA18/1*	13.20
SA70/3	27.50
VR1	23.00
VR2	88.00
VR11	23.00
VR12	88.00
W17A	17.60
W17Asw	20.00
W18	6.60
W32+	3.50

CONDENSER MICROPHONES	
C24/Comb	890.00
C34/Comb	890.00
C414EB	284.00
C422/Comb	985.00
C424/Comb	890.00
CONDENSER MICROPHONE ACCESSORIES	
H15/6	46.80
H15/9	48.80
H16	1.60
H17	31.00
H42	31.00
MK42/20	74.50
S42E	236.00
S442	31.00
W26	7.00
W34	7.00
W42	6.80
STEREO PICK-UP CARTRIDGES	
P6R	16.50
P6E	21.50
P7E	32.50
P8E	60.00
PR8S	68.50
REPLACEMENT STYLII	
X6R	8.50
X6E	10.50
X7E	16.50
X8E	36.00
X8S	41.20
STEREO HEADPHONES	
K40/4	14.00
K80/4	22.70
K140S/4	27.00
K141/4	34.20
K160/4	35.20
K240/4	50.50
HEADPHONES	
K10	17.30
K14TV/1	16.00
K14TV/3	16.00
HEADPHONE/MICROPHONE COMBINATIONS	
K18	23.80
K36/1	50.00
K158	39.00
K158/T301	49.50
HEADPHONE ACCESSORIES	
U501	11.00
T301	11.00
Z50A	1.00
Z60	2.75
Z61	3.50
Z64	3.00
Z65	3.00
Z53/1	1.50
STEREO REVERBERATION UNITS	
BX10E	1,372.00
BX15E	1,876.00
BX20E	2,744.00

MICROPHONE ACCESSORIES	
A12	7.20
H2	4.40
H24A	17.60
MK1/5	5.00
MK4/5	5.00
MK9/10	8.50
MK9/20	10.60
MSH21C	14.00
MSH22C	24.00
MSH26C	18.00
MSH30	8.00
MSH58C	18.00
MSH58E	24.00
NC-3FC*	3.30
NC-3MC*	3.30
PC1/2	3.60
SA11/1	7.00
SA12/1	7.00
SA15/1	7.50
SA18/3	17.60
SA18/9	17.60
SA23/2	3.00
SA25/1	6.50
SA26	6.60
SA30	4.00
SA70/9	33.00
SHF1	4.00
SHF2	4.00
SHZ4	.84
ST1	6.60
ST4A	11.00
ST11	12.00
ST12	20.00
ST41	24.00
ST43	36.00
ST102A	37.00
Fixed boom	18.00
Telescopic boom	40.00
ST200	42.00
ST305	42.00
XLR-3-11C	3.30
XLR-3-12C	3.30
W2+	4.50
W2A+	4.50
W4	5.50
W6	5.50
WA9+	3.00
W13	10.00
W16	18.00
W19	18.00
W22	

PHS 1	108.00
PHS 2	112.00

BOOSEY & HAWKES (ELECTRONICS)

60	POA
110	POA
122	POA
122RV	POA
130	POA
145	POA
147	POA
147RV	POA
251	POA
330	POA
520	POA
540	POA
705	POA
710	POA
720	POA
760	POA
770	POA
820	POA
860	POA
910	POA
Pre-Amps	POA
7880-1	POA
9340-1	POA
9370-1	POA
9420-1	POA
9875-1	POA

BOSE

Bose 1800 Amplifier	897.00
Pair Bose 802 speakers with equalizer	638.25
Pair Bose 802 speakers add-on	551.43
Bose 802 Equalizer	86.82
Pair Atlas Stands	120.75
TC18 Transit Case	195.50
RMK1 Rack Mounting Kit	24.72
802 Wallbracket (pair)	80.50
PM2	1023.50
XM6	368.00

BRODR JORGENSEN

Tape echo / chorus / SOS / reverb	560.93
Tape echo/reverb	439.82
Tape echo	356.48
Analog delay stereo	221.30
Analog delay stereo	300.93
Reverb unit	115.74
Other Effects	
Mix 4-1	50.93
Mix 6-2	162.04
Mix 4-1 rack S&R per channel	152.73
Mix 6-2 rack S&R per channel	194.44
Electronic tuner (guitar) 3 octave	45.37
Electronic tuner 5 octave	82.41
Distortion sustain	36.11
Overdrive	38.89
Compression sustain	38.89
Spectrum	38.89
Touch wah	41.67
Phase	46.30
6 band graphic	50.93
Delay machine	134.26
Chorus	134.26
10 band graphic	91.66
Volume	36.11
Flanger	82.41
Driver	54.63
Damper pedal	7.41
1 switch footswitch	8.33
Double switch footswitch	12.96
Treble switch footswitch	18.52
Mixer 2.1 + preamp	18.26
Multiple jack box 1-4	12.17
Noise gate	33.91
Doctor Beat	49.57
Mains adaptor	8.33
Rotand Rack	
Guitar preamp	156.53
Bass preamp	173.04
Power amp 60w x 2	188.97
Power amp 120w x 2	305.22
Stereo flanger	242.61
Dimension decoder	246.09
Vocoder	507.83
Pitch/voltage + synthesizer	426.96
Digital delay	P.O.A.
Amplifiers	
Lead 12" x 150w	276.85
Lead 12" x 160w	393.52
Lead 12" x 1 Pioneer speaker	486.00
Lead 15" x 160w	412.04

Lead 12" x 2 120w	504.63
Lead 12" x 2 Pioneer speaker	647.22
Lead 10" x 4 120w	554.63
Power head 200w	462.04
Cab for JC 200 ea.	432.82
Lead 12" x 130w	169.03
Lead 12" x 150w	226.85
Lead 12" x 160w	333.33
Lead Pioneer speaker 60w	439.82
Lead 12" x 2 120w	458.34
Lead 12" x 2 Pioneer speaker 120w	554.63
Bass 12" x 130w	155.56
Bass 15" x 150w	203.70
Bass 15" x 1 Pioneer speaker 50w	319.44
Bass 15" x 1 Pioneer 100w	569.45
Compact combo 20w	133.33
Compact combo 40w	208.33
Compact combo 60w	250.00
Cube base amp	263.63

BURMAN (EX. VAT)

PRO 501 50W	POA
PRO 502 50W	POA
PRO 2000 100W	POA
PRO 4000 bass 100W	POA
EXTENSION CABS	
502E	POA
2000E	POA
4000E	POA

CALREC (EX. VAT)

ENTERTAINMENT MICROPHONES	
CM 602D Omni	32.00
Direct	32.00
CM 652D Full Rge.	33.70
CM 654D Hand Held	33.70
CM 656D Ball	40.00
Headed	40.00
Power supplies and leads extra	27.89
CM 652D Full Rge.	27.89
CM 654D Hand Held	27.89
CM 656D Ball	34.32

CANARY (EX. VAT)

10/2	294.00
10/2 sub	235.00
10/4	441.00
16/2	441.00
10/4 sub	329.17
15/2	POA
20/2	POA
400W amp	289.89
Electronic Crossovers:	
3-way	75.00
4-way	84.37

CARLSBRO (EX. VAT)

Stingray	135.35
Stingray Super	171.00
Stingray combo	219.38
Stingray bass	132.75
Stingray bass combo	229.50
Stingray super combo	252.00
Marlin	171.00
Slave	115.00
Scorpion	155.00
Scorpion Custom	165.00
Wasp	69.00
Hornet	86.10
Hornet Custom	130.50
Cobra P.A.	106.50
Cobra bass combo	139.50
Monitor 60/130	166.00
SPEAKER UNITS	
2 x 12 Flare Bs 120W	150.00
4 x 12 Lead 240W	159.00
1 x 18 100W	130.00
2 x 12 120W PA pr	170.00
2 x 12 1 Hn 120W pr	209.00
1 x 12 Hn 120W pr	172.50
2 x 12 1 Hn 240W pr	235.00
1 x 15 TH Bass Bin	165.50
2 x 12 TH Bass Bin	175.00
Mini Bin	150.00
Full Range Flare	225.00
Horn Units (2)	132.00
Horn unit (P2)	75.00
Horn unit (P4)	124.00
Mon. 1 x 12 60W	99.00
ACCESSORIES	
Mantis	156.00
Reverb Unit	80.00
Constellation 12/2 mixer	312.90

C.B.S. ARBITER (EX. VAT)

FENDER GUITAR AMPLIFIERS	
Abbreviation Code: Rev. —	
Reverb. Enc. — Enclosure F 12" — Fender Speaker D120 — JBL	
21-0107-000-6 Dual Showman Enc D140	421.27
21-0108-000-2 Dual Showman Enc D130	406.02
21-0196-000-9 Dual Showman Rev Amp Top	416.72
21-0290-000-5 Guitar Amp Twin Rev F12" 135W	496.48
21-0293-000-4 Guitar Amp Twin Rev D120 135W	622.40
21-0406-000-3 Bandmaster Enc F12" 21-0409-000-2 Bandmaster Enc D120	343.62
21-0496-000-2 Guitar Bandmaster Rev Amp Top	299.85
21-0590-000-9 Guitar Amplifier Super Rev F10"	435.95
21-0593-000-8 Guitar Amplifier Super Rev D110F	671.29
21-0690-000-3 Guitar Amplifier Pro Rev F12"	397.77
21-0790-000-8 Guitar Amplifier Vibrolux Rev F10"	345.66
21-0890-000-2 Guitar Amplifier DeLuxe Rev F12"	276.00
21-0890-000-7 Guitar Amp Princeton Rev F10"	213.50
21-1090-000-0 Guitar Amp Princeton F10"	164.15
21-1190-000-4 Guitar Amp Vibro Champ F8"	101.77
21-1290-000-9 Guitar Amp Champ F8"	95.18
21-2290-000-2 Guitar Amplifier Super Six Rev F10"	580.61
21-2390-000-7 Guitar Amplifier Quad Rev F12"	596.80
21-2893-000-9 Guitar Amp Vibrosonic Rev D130	533.11
21-2891-000-0 Super Twin Rev	612.11
21-3604-000-0 300 PS Guitar Enclosure	332.48
21-3691-000-0 300 PS Guitar Top	598.50
21-5090-000-4 Tube Reverb 220V	154.60
FENDER AMP COVERS	
92-0186-000-9 Guitar Amp Twin Rev Cover	5.21
92-0187-000-5 Guitar Amp Pro Rev Cover	5.21
92-2101-000-0 Guitar Amp Dual Showman Rev Cab Cover	10.54
92-2102-000-7 Dual Showman Amp Cover	4.81
92-2111-000-6 Guitar Amplifier Super Rev Cover	5.58
92-2113-000-9 Guitar Amplifier Vibrolux Rev Cover	4.19
92-2114-000-5 Guitar Amplifier DeLuxe Rev Cover	4.34
92-2115-000-1 Guitar Amp Princeton Rev Cover	4.81
92-2117-000-4 Guitar Amp Vibro Champ Cover	3.10
92-2157-000-6 Guitar Amplifier Super Six Rev cover	8.22
92-2158-000-2 Guitar Amplifier Quad Rev Cover	6.82
92-2185-000-0 Guitar Amp Vibrosonic Rev Cover	6.82
98-2183-000-3 Guitar Amp Bandmaster Rev Cabinet Cover	11.00
92-2184-000-0 Guitar Amp Bandmaster Amp Cover	3.41
FENDER BASS AMPS	
21-1-4-0-5-0-0-0 Bassman 70 Enc	251.53
21-1-4-0-7-0-0-0 Bassman 70 Enc D140	408.44
21-1-4-9-6-0-0-0 Bassman 70 Amp Only	213.65
21-1-8-9-0-0-0-0	

Musicmaster Bass Amp F12"	148.07
21-2-1-9-0-0-0-8 Bassman 10 F10"	360.61
21-2-7-9-3-0-0-4 Bassman 135 Enc	308.93
21-3804-000-0 300 PS Bass Enclosure	265.30
21-3090-000-7 Studio Bass Amp — New Line	388.55
FENDER BASS AMP COVERS	
92-2-1-5-5-0-0-0-3 Musicmaster Bass Amp Cover	4.03
92-2-1-5-6-0-0-0-0 Bassman 10 Amp Cover	5.58
92-2-1-5-9-0-0-0-9 Bassman 135 Cabinet Cover	7.44
92-2-1-6-0-0-0-0-7 Bassman 135 Amp Cover	3.26
92-2-1-7-6-0-0-0-0 Bassman 70 Amp Cover	6.20
92-2-1-7-7-0-0-0-7 Bassman 70 Cabinet Cover	10.14
FENDER P.A. AMPS & CABINETS	
23-0305-000-8 PA 135 S4-8 Sound Column	117.85
23-0391-000-1 PA 135 Amp Top Only	345.88
23-0491-000-6 PA 160 Vocal Amp Top Only	529.31
23-0406-000-9 PA 160 SC3-10 Column	97.21
23-2000-000-0 High Frequency Horn	75.61
71-1000-000-0 PA 160 Stand	68.41
25-6291-000-4 MA6-6 Channel Mixer	569.80
25-6202-000-1 MA6 & MA8 Speaker Enclosure	191.49
25-8291-000-1 MA8 Stereo 8 Channel Mixer — New Line	876.60
FENDER EFFECT PEDALS	
71-0101-000-7 Tone and Volume Foot Pedal	54.78
71-0102-000-3 Volume Foot Pedal	44.11
71-0115-000-2 Fuzz Wah Foot Pedal Swell	86.74
96-0100-000-8 Fender Blender	58.59
96-0190-000-7 Fender Phaser Unit	101.99
VOX PRODUCT RANGE	
VOX AMPLIFIERS	
80-1001-000-5 Vox Portable Escort Battery Model	47.78
80-1005-000-0 Vox Mains/Battery Model	58.78
80-1009-000-6 Vox AC30 Reverb	341.65
80-1010-000-4 Vox AC30 Top Boost	297.72
80-1015-000-6 Vox AC50 Amplifier	197.24
80-1018-000-5 Vox AC120 Amplifier	420.44
80-1019-000-1 Vox Escort 30 Amplifier	118.84
80-1008-000-0 Vox Solid State AC30 Amplifier	201.11
VOX CABINETS	
80-2001-000-9 FB118 Speaker Cabinet (1 x 18)	161.32
80-2005-000-4 FB215 Speaker Cabinet (2 x 15)	177.86
80-2010-000-8 FB212 Speaker Cabinet (2 x 12)	128.39
VOX EFFECTS PEDALS	
90-2001-000-0 Wah Swell	21.17
90-2002-000-7 Wah Wah Pedal	18.26
90-2003-000-3 Tone Bender	18.26
90-2004-000-0 Wah Fuzz Swell	23.72
90-2005-000-6 Phaser	31.03
90-2006-000-2 Super Phaser	27.37
VOX PIANOS & MICROPHONE STANDS	
95-3001-000-8 Vox Microphone Stand	16.65
95-3002-000-4 Vox Boom Stand	21.56
95-3-0-0-3-0-0-0-0 Pianovox	255.16
95-3-0-0-4-0-0-0-7 Pianovox Stand	15.68

VOX ELECTRONIC ORGAN	
95-3005-000-3 Concord Organ, Single Keyboard	273.90
ARBITER EFFECTS PEDALS	
15-0013-000-0 Arbiter Soundhouse Treble Booster	11.39
15-0014-000-7 Arbiter Soundhouse Bass Booster	11.39
15-0015-00-3 Arbiter Soundhouse Power Booster	11.39
15-0016-000-0 Arbiter Soundhouse Distortion Booster	11.39
15-0017-000-6 Arbiter Soundhouse Phase Shifter	24.41
15-0019-000-9 Fuzz Phaser Effect Pedal	30.42
15-0022-000-0 Sustain Effect Pedal	18.55
15-0023-000-6 Fuzz King Effect Pedal	11.09
15-0024-000-2 Wah Swell Effect Pedal	16.68
15-0025-000-9 Double Effect Pedal	19.96
15-0026-000-5 Power Driver Effect Pedal	16.69

CLEARTONE

Park 8W Practice Amp	44.92
20W Vintage Valve Combo	134.76
50W Valve Bass Combo	237.07
50W Valve Rev. M.V. Combo	269.51
50W Valve Rev. Combo	319.42
50W Valve Master Vol. Combo	281.99
100W Valve Rev. Combo	396.78
100W Valve Master Vol. Combo	369.33
100W 1 x 12 Valve Super Combo	332.29
50W Valve Bass Amp	202.14
100W Valve Bass Amp	249.55
50W Valve Master Vol. Lead Amp	202.14
100W Valve Master Vol. Lead Amp	249.55
100W Lead/Bass SS Amp	159.50
6 Channel Mini-Mixer, 100W 4 Channel P.A. System	96.84
100W 4 Channel P.A. Amp	311.94
100W 1 x 12 Horn Columns	147.48
100W 6 Channel P.A. Mixer Amp	164.45
100W Slave	199.64
100W P.A. Bin	127.27
100W 4 x 12 Cabinet Angled Front	183.42
100W 4 x 12 Cabinet 120W 4 x 12 Cabinet Angled Front	174.69
120W 4 x 12 Cabinet	194.65
120W 4 x 12 Cabinet	194.65
100W 2 x 12 Cabinet	174.69
All 4 x 12 Cabinets now fitted with castors.	

J. T. COPPOCK

RANDALL Combination Amplifiers	
Commander 210	385.00
Commander I	385.00
Commander II	439.00
Commander IV	475.00
Commander VI	569.00
300 Guitar Amp I	575.00
300 Guitar Amp II	685.00
Combination Bass Amplifiers	
Commander Bass I	380.00
Commander Bass II	439.00
Power Heads	
Commander Guitar Head	310.00
Commander Bass Head	289.00
300 Bass Head	340.00
300 Guitar Head	385.00
Speaker Enclosures	
1-15"	165.00
2-10"	174.00
2-12"	199.00
4-10"	212.50
4-12"	310.00
2-15"	264.00
6-10"	319.00
2-12" Folded Horn	270.00
P.A. Equipment	
RPA-2 Power Head	239.00
CPA-4 Power Head	289.00
RPA-120 Power Head	499.00
RPA-300 Power Head	679.00

12-Channel Stereo Mixer	607.00
Stereo Power Amp 120 watt power 300 watt power	532.00
Booster Stand for RPA-4	298.00
Stand for RPA-6	25.00
P.A. Speaker Columns	
Pair with 2-10" Spkrs ea.	196.00
Pair with 4-10" spkrs ea.	329.00
Pair with 2-12" and 2 Piezo spkrs ea.	499.00
P.A. Speaker Cabinets	
Piezo Super Horn IV	103.00
Piezo Super Horn VIII	165.00
Monitor Spkrs. (pair)	190.00
Horn cabinet	285.00
Exponential horn	515.00
Exponential horn	290.00
Exponential horn	215.00

FLETCHER, COPPECK & NEWMAN

Columbus	
3401/L 5 Watt	52.50
3403/R 10 Watt	73.50
3405/X 15 Watt	90.75
3407/D 30 Watt	138.50
3411/Q 30 Watt with Reverb	146.75
3410/N 50 Watt	157.00
3430/X Amp Cover, 5 Watt	2.95
3431/A Amp Cover, 10/15 Watt	3.10
3432/D Amp Cover, 30/50 Watt	3.50
Guitar Effects Pedals	
3082/M Mini Comp.	22.65
3083/P Mini Fazer	28.50
3084/S Graphic Equalizer	58.75
3085/V Funky Filter	51.50

DARBURN

EX. VAT	
Reverb	75.50
SRV-100/80	196.30
SRV-100	259.20
KGP-50/80	201.80
KGP-100	259.20
KGP-100 1 x 15"	276.80
Piezo hn. extra	13.95

**ELECTRO-VOICE
(EX. VAT)**

Components	
1823, 110W driver	57.00
1829, 60W driver	61.00
EVM12 speaker	105.00
EVM15B speaker	109.00
EVM15L speaker	108.00
EVM18B speaker	114.00
T350, VHF driver	76.00
P.A. 30A	39.69
P.A. 12	28.44
T.35	35.50
ST.350A	66.00
Cabinets	
Elim 1A	550.00
Elim 3	380.00
Elim 4	390.00
FM12-2	245.00
Microphones	
660 Super Cardioid	57.00
DS 35 eni D Cardioid	68.00
RE 11 Super D	
Cardioid	99.00
RE 20 Cardioid	258.00

ELKA-ORLA

6101 Universal Amp.	239.32
6102 Universal Amp.	269.42
6103 Universal Amp.	437.38
200	104.59

FAL

Combo 40-T	75.94
Bass Fiesta	75.60
Kestrel	84.24
Kestrel combo	162.00
Super Minstrel	37.13
Phase 50	57.24
Phase 100, 2 amp	71.28
P100 slave	53.46
P200 slave	81.00
120, 6 amp	106.92
30, 1 x 12 cab	38.88
100, 2 x 12 cab	61.56
PA 200 cols (pr)	162.80
Mon. + hms	48.60
1 x 15" + hn	77.76
2 x 12" + hn	95.58
Add on horns	51.84
Bass bin	81.00
Bass bin + hn	123.12

FARFISA

RSC 350 Rotating sound cabinet, 160-watt amp	588.60
RSC 180 Ditto, with 80 watt amp	340.20
UH 200, 106-watt amplifier and two speaker cabinets	513.00
TR 70, portable, 60W two chan	232.60
CL30 Amp./Cab	237.60

FUNKSHUN

1 x 12" 50W all purp.	46.37
1 x 12" Pro 75W all purpose	49.72
2 x 12" 100W/P.A. disco	82.00
2 x 12" Pro 150W P.A./disco	88.72
2 x 12" Pro w hrn 150W P.A./disco	108.81
2 x 12" 100W Guitar	82.00
Baby Bin 75W 1 x 12" P.A./Disco w sgl 25W horn	105.46
Reflex 1 x 15" 100W P.A./Disco	102.11
Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ	128.90
Mini Bin 100W 1 x 15" P.A./Disco	100.44
Mini Bin 125W 1 x 15" Bass	127.22

Bass Bin 100W 1 x 15" P.A./Disco	130.57
Bass Bin 125W 1 x 15" Bass/Guitar	157.36
Single High Hn 50W	32.48
Twin High Hn 100W	52.74
Horn Unit 2 x 25W Upper Mid Range (small). Fibreglass R.C.F. 100W Middle Range Horn with lid.	58.59
143.96	
Wedge Monitor 75W 1 x 12"	58.59
Flight cases and empty cabs	POA

GIGSVILLE

PA EQUIPMENT	
"EQ 500 Aria Equalizer	28.50
"RE 90 Aria Phaser	27.80
G 2500 Aria Guitar Stand	10.70
G 2000 Aria Guitar Stand	9.80
GM 230 G Aria Pick-up	21.40
GM 230 W Aria Pick-up	21.40
HP 1001 Aria Head-phones	23.20
"G 3000 Aria Guitar Stand	16.90
"G 3500 Aria Guitar Stand	16.90
"Not illustrated. GUITAR AMPLIFIER	
"Model No. CA 5500 "Little Devil"	56.90
"LA40 Micro Guitar Amplifier	16.90
"BC1500 Battery Checker	6.20

G.M.S.

P&N microphone stands:	
CT 102S, floor	15.64
GM167, floor	8.10
GM119F, boom stand	20.70
GM139, boom stand	16.18
GM115, boom	7.83
GM120, boom	9.41
GM121, boom	10.42
GM137, boom	6.86
GM109, table top	8.06
GM111, table top	9.27
GM148, low level	9.43
GM149, low level	10.61

C. E. HAMMOND

EX. VAT	
CERWIN VEGA	
Vocal Systems	
V.20 100 Watts	170.00
V.30 150 Watts	260.00
V.32 300 Watts	380.00
V.33 300 Watts	410.00
V.35 300 Watts	560.00
VH.36 400 Watts	710.00
Instruments Systems	
G.32 200 Watts	285.00
B.36A 300 Watts	395.00
B.36MF 300 Watts	475.00
B.48 300 Watts	580.00
B.48MF 400 Watts	650.00
B118C 300 Watts	280.00
Stage Monitors	
SM12-2 150 Watts	16.00
SM15-2 200 Watts	276.00
SM18-2 300 Watts	406.00
BM4-4 100 Watts	146.00
Speaker Components	
MLT-1 Horn only, medium throw	65.00
MLT 4 Horn only, long throw	260.00
MF40 Drivers for above	55.00
MF50 Drivers 8 ohms	185.00
RMH-1 Horn, radial + 2 MF40 + 6 PZ1 UHF	345.00
L48CF Folded Horn 500 Watts	595.00
L48SE Folded Horn 500 Watts	835.00
Electronics	
GE2 Graphic Eqzr.	385.00
A3001 Stereo Power Amplifier 365W.	835.00
A1800HF Stereo Power Amplifier	555.00
A18001 Commercial Power Amp 225W	625.00
A1800M Stereo Power amp w. meters 225W	595.00
DM1 Disco Mixer	455.00
DB100 Bass excavator	35.00

HH ELECTRONIC

PROFESSIONAL POWER AMPLIFIERS	
S-500-D H/power T/c amp	517.82

Flight Case Metal Clad transport case for 2 x S 500-D amps. Includes XLR C/Panels and all wiring	247.77
Transport Case/Jacks For single S 500-D F/equi. with Jack C/Panel	74.87
Transport Case/XLR's For single S 500-D F/equi. with XLR C/Panel	93.58
S 130 Slave amp, Studio quality, 100W	135.47
MOS-FET RANGE	
V 150-L Sln/C amp, 150W RMS into 4 ohms	249.55
V200 T/C amp, 100W RMS into 4 ohms both channels driven	313.72
V800 T/C amp, 400W RMS into 4 ohms, both channels drive	579.31
ELECTRONIC CROSSOVER	
X300 2/3 way stereo active crossover. Jack/XLR connections	179.98
ACCESSORIES	
Balanced Input facilities for MOS-FET Amps and X300 10k:10k Bridged	23.17
600 ohms Matched	23.17
INSTRUMENT AMPS.	
V-S Musician Valve Sound, twin Rev, 100W	207.66
V-S Bassamp Bass Boost, 100W	174.69
V-S Footswitch Illuminated control	15.15
IC 100L Twin Rev, 100W	195.18
V-S Musician Combo Valve sound, Rev, 2 x 12" H/D speakers, 100W	313.72
V-S Bassamp Combo Rear loaded, 1 x 15" Bass speaker, 100W	315.50
IC 100L Combo Rev, 2 x 12" H/D speakers, 100W	310.16
Studio 50 Combo Rev, 1 x 12" H/Eff speaker, 50W	188.95
INSTRUMENT LOUDSPEAKERS	
412BL Lead Bass & Org 4 x 12" H/pow speakers, 200W	220.14
215BL Lead Bass & Org 2 x 15" H/pow speakers, 200W	217.47
FOOTSWITCHES	
V-S Footswitch Illuminated Control for V-S amps	15.15
S-1 Footswitch for Echo Units, MA 100 Rev, SM200 Rev or Echo	9.80
EFFECTS SYSTEM	
Rev. Footswitch Illuminated Module	17.83
Flanger Footswitch Illuminated Module	52.58
Effects Connector lead	8.91
CHROME CONSOLE	
Console for mounting up to four amps. and Echo Units	29.90
MIXER-AMPS.	
MA 100 Five input channels, Rev. 100W Mono amp.	235.29
SM 200 Six input channels, Rev. Graphic Equalizer, Two x 100W amp. Stereo	478.60
SM 200 Vinyl Case	31.19
SOUND MIXERS	
Stereo-8 Jacks B-into-2, comp. facilities	370.76
Stereo-8/XLR's F/equi. with XLR cons.	415.32
Flight Case Full protection.	82.89
Vinyl Case Convenient transport case.	25.85
Stereo-12 Jacks 12-into-2, comp. control features	438.50
Stereo-12 Jack M 12-into-2, fitted & Wired for Multicore facility	468.80
Stereo-12/XLR's F/equi. with XLR cons.	483.06
Flight Case Full protection.	87.34
Vinyl Case Convenient transport case.	27.63
Stereo-16/Jacks 16-into-2, Pro. sound control, Graphic Equalizer, P.P.I., includes Multicore cons.	686.26

Stereo-16/XLR's F/equi. with XLR cons.	745.09
Flight Case Full protection.	101.60
Vinyl Case Convenient transport case.	33.87
SPECIAL EFFECTS	
Plug-in Effects Module Echo/Effects Module, A.D.T., Echo, Flanging for H/H Mixers	172.90
ECHO/REV. UNITS	
Multi Echo Multi Selection, A.D.T., Echo and Rev. Unit	295.90
Echo Unit Variable Echo, A.D.T.	271.83
MIXER ACCESSORIES	
Mixer Stand Fold-up stand for SM 200, Stereo-8, Stereo-12	32.09
Multicore-Stagebox Jacks Remote cons. system for Stereo-12, Stereo-16 Stagebox with jack sockets plus 30 metres of cable.	196.97
Multicore-Stagebox XLR's As above but fitted with full set of XLR cons. on s/box	229.05
Multicore Cable Drum, Concentric 2 x 12" Wide range speakers, 160W	140.82
PRO-100 12" 120W Series speaker + Bullet radiator, 100W	158.64
PRO-150 15" 150W Series speaker + Bullet radiator, 150W	187.16
PRO-200 2 x 12" 120W Series speakers + Bullet radiator, 200W	222.81
UNIT P.A. SYSTEM	
Unit Radial CD 400 Pressure Driver and Moulded horn. Includes Crossover and Energy control	158.64
Unit Bass 15" 150W Series Loudspeaker Bass reflex, 150W	155.08
TRIPOD STAND	
Fold-up stand for PRO Series and 212 DC Speaker systems	37.43
CONCERT P.A. SYSTEM	
Radial CD 400 Pressure driver and Moulded horn. Crossover and Energy control. Includes protective lid. Midrange 2 x 12" 1200 Series Loudspeakers. Steep slope crossover, 300W	204.99
Bass Horn Folded Horn high efficiency Bass. 15" 1500 Series, Long throw driver, 150W	210.34
Connector Leads Ten leads with XLR's for Concert System applications	60.61
STAGE MONITORS	
Monitor Combo 75/100W amp. 80W Dual Concentric loudspeakers	222.81
Monitor Extension Dual Concentric loudspeaker, 80W	115.86
Loudspeakers include Heavy Duty Transport Covers, Instruction Manual and Connecting Leads. Amplifiers and Mixers include Instruction Manual, and Mains connection leads. Concert P.A. System includes Technical Data. All cabinets are fitted with heavy duty loudspeaker chassis manufactured by H.H. Acoustics.	

**HIWATT
(EX. VAT)**

A.P. AMPLIFIERS	
DR504 50W	193.75
DR103 100W	217.00
DR201 200W	271.25
DR405 400W	348.75
NCA108 Solid State 180W	248.00
SPEAKER ENCLOSURES	
SE4123 4 x 50W 12" spkrs	201.50
SE4122 4 x 70W 12" spkrs	217.00
SE4129 4 x 100W 12" spkrs	232.50
SE2150 2 x 14" 100W spkrs	255.75

P.A. and ext. range enclos:	
SE2120 2 x 12" 150W prog	201.50
SE320 4 x 12" 300W prog	271.25
COMBINATION AMPLIFIERS	
SA112 50W 1 x 12" spkr	248.00
SA112FL 100W 1 x 12" spkr	279.00
SA115 50W 1 x 15" spkr	263.50
SA115FL 100W 1 x 15" spkr	294.00
SA212 50W 2 x 12" spkrs	263.00
SA212R 100W 2 x 12" spkrs, rev/vip	308.45
All combination amplifiers available with ATC speakers at extra cost.	
COMPLETE P.A. SYSTEMS	
112B bs hn bn 1 x 12" ATC 200W prog	224.75
112M mid hn bn 1 x 12" ATC 150W prog	209.25
HFL RCF High freq hn HFS RCF High freq hn/lens.	186.00
425H Piezo tweeter array	308.45
112SM Stage floor monitor ATC/Piezo, 100W	217.00
Type D 16-4 16 ch subgrp mixer	1937.50
XO231 3 way elec. crossover	310.00
DR112 100W P.A. amp	240.25
DR203 200W P.A. amp	294.50
POWER AMPLIFIERS	
STA100 100W 'slave' valve	186.00
STA200 200W 'slave' valve	240.25
STA250R 'Tube State' 250W	263.50

HOHNER

SCHALLER	
Effect Units	
V121 volume pedal	17.55
Wah-wah volume pedal	42.55
HOHNER Hfx	
Modular Effects-Series 1	
Modular Generator	31.90
Valve overdrive	41.35
Instant funk	58.45
Phase shifter	69.00
Chorus Flanger	74.30
Modular linking kit	3.15
FW10 Fuzz Wah Pedal	31.90

HORNBY-SKEWES

JHS	
C3 3 watt, 6" Speaker.	37.00
CD6T 6 watt, Tremolo, 8" Speaker	49.00
CD15T 15 watt, Tremolo, 12" Speaker	75.00
CD50T 50 watt, Tremolo, 12" Speaker	106.00
CD100R 100 watt, Reverb, 2 x 12" Speakers	269.00
REVERB UNITS	
ZE2 Battery	57.00
ZE2M Mains	67.00
ECHO UNITS	
SS100 JHS (tape cartridge)	122.45
EP50 Echopet (Analogue)	125.00
EP100 Echopet (Analogue)	175.00
EP250 Echopet (Analogue)	290.00
EFFECT PEDALS	
RGE1 Ross Band Graphic Equaliser	88.00
RFL2 Ross Flanger	125.00
RSD3 Ross Stereo Delay	215.00
RDP4 Ross D/P Combination	110.00
RDN5 Ross Distortion Pedal	38.00
RCR6 Ross compressor	52.00
RPZ7 Ross Phaser Pedal	65.00

KEMBLE

YAMAHA	
Combos:	
G25112	155.00

G50112	230.00
G100B212	323.00
G100115	342.00
G100410	389.00
B50115	280.00
B100115	375.00
AQ0112	285.00
A4115H	415.00
AQ140H	456.00
Stacks	
G100 head	220.00
B100 head	175.00
212s spkr	236.00
412s spkr	272.00
115s spkr	250.00
115L spkr	245.00
J10s spkr	340.00
2151 spkr	355.00
P.A. mixers	
PM1000/16	3500.00
PM1000/24	6500.00
PM700	1500.00
PM430	675.00
PM180	400.00

LS15B cab	104.30	HDV4B 100w Valve Bass	445.00
LS20LH cab	137.95	HDV8B 240w Solid State Bass	454.00
SC40 column	128.2*	HDSVT 300w Valve Bass	577.00

MAINE

P.A. EQUIPMENT

PA170 mixer amp	267.84
212PA cab	147.31
112M mon cab	108.81
Tripod for cab	38.50

AMPLIFIERS

Artist 170A	199.20
Standard 170S	169.07
Booster 170B	142.79
Musician 120C combo	289.60
Musician Super 120J combo	539.03

LOUDSPEAKER CABINETS

12 x 2 x 12 spkrs	113.83
12 x 4 x 12 spkrs	192.51
412S 4 x 12 spkrs	227.66
115C bass bin	217.62
115E bass bin	150.66

MATAMP (EX. VAT)

AMPLIFIERS

120W	145.80
120W slave	141.75
Mk 1 PA amp	172.50
Mk 2 PA amp	202.50
100W slave	142.50
1/6 mixer	142.50
Disco unit	232.50
Microphone kit	62.50

LOUDSPEAKERS

MA 112	107.25
MA 412	131.25
MA 115 D60	113.25
MA 115 G60	110.25
MA 115 D100	142.50
MA 115 G100	139.50

MM ELECTRONICS (EX. VAT)

Mixing consoles:

MP 175 12 chn	250.00
MP175 8 chn	204.00
MP175 6 chn	310.00
IMP185 Super 16	490.00
MP175 8/4	350.00
MP175 12/4	390.00
MP275 12 chn in flight case	390.00
MP285 Super 16 in flight case	630.00
MP175 16/4	490.00
MP175 20/4	550.00
MP295 16/4	940.00
MP385 16/8	900.00
MP485 16/8	990.00

Amplifiers

AP360 100W	180.00
Intermusic combo	197.00
Intermusic head	147.00

19" Rack Mounting Equipment:

EP122 2-way elec. cross	49.00
EP123 3-way elec. cross	65.00
EP127 7-way graphic EQ	65.00
EP 130 st. bs bin filter	46.00
EP141 st. comp. limiter	72.00
EP161 sub-mixer	93.00
SR271 27-band graphic	190.00

MUSICAID

AMPEG

Guitar Combos

G18 10w 1-8" Speaker Solid State	103.50
G100 20w 1-10" Speaker Solid State	149.50
GT10 20w 1-10" Speaker Solid State	276.00
VT40 80w 4-10" Speaker Valve	499.00
VT22 100w 2-12" Speaker Valve	552.00
G212 120w 2-12" Speaker Solid State	552.00
G15 170w 1-15" JBL Speaker Solid State	535.00

Bass Combos

B100 20w 1-10" Speaker Solid State	162.00
B15N 30w 1-15" Speaker Valve	483.00
B115 120w 1-15" Speaker Solid State	517.00

Amplifiers Only

HDV2 60w Valve	395.00
HDV4 100w Valve	470.00
HDB25B 55w Valve-Bass	322.00

HDV4B 100w Valve Bass	445.00
HDV8B 240w Solid State Bass	454.00
HDSVT 300w Valve Bass	577.00

Cabinets

EXV2 4-12" Speaker reflex - Wheels and bar handle	339.00
EXV4 4-12" Speaker - use 2 with V4 amp.	292.00
EXB25B 2-15" Speaker - bass reflex	269.00
EXV4B 2-15" Speaker - Altac bass - wheels and bar handle	815.00
EXV6B 2-15" Speaker - bass	379.00
EXSVT 8-10" Speaker - use 2 with SVT amp - wheels and bar handle	470.00
EXVT22 2-12" Speaker	217.00

XTV22 extension cab. 217.00
Please note: Prefix HD - (Head) Amplifier - EX (Extension) Cabinet Dollies are no longer included with any AMPEG equipment and therefore become an optional extra the same as covers.

Public Address Systems

SR6 120w Six channel, 2 column, each with 4-8" Speaker, 2 tweeters Amplifier Head (P.A.)	964.00
C-SR6 120w Solid State	480.00
A-120 120w Slave amplifier - Solid State	293.00
Speaker Cabinets (P.A.)	124.00
S210 2-10" Speakers	124.00
S-48 4-8" Speakers with 2 tweeters	239.00

Accessories

8890 Console Stand	29.75
8891 Column Stand	52.25
S-1 Dolly - specify amplifier	29.75
8812 Master Volume Control (Tube)	13.25
8819 Master Volume Control (Solid State)	13.25
8820 A-B Foot Switch	21.25
8806 Extension Speaker Cable	9.00
8804 Speaker cable adaptor	6.50
8805 Y-adaptor	12.50
8808 Double Foot switch	12.50
8809 Single Foot switch	11.50

NOVANEX

Combos

Aut 3	55.00
Aut 6	69.00
Aut 10	86.00
Aut 20	115.00
Aut 20R	149.00
U 30	220.00
U 50	275.00
U 70	324.00
U 80	350.00
U 100W	480.00
RG 30	235.00
RG 50	285.00
RG 80	360.00
RG 100W	470.00
B 35	220.00
B 70	310.00
B 100W	450.00
G70 Wildcat	299.00
OPS 70	450.00
OPS 120	550.00
WA44/S100	35.00

Power generators, mixers

L 30	165.00
L 50	219.00
L 75	290.00
L 100	360.00
L 125	430.00
LM 30	149.00
LM 40	179.00
M 61	230.00
M 41	180.00
X 41	155.00
M 62	390.00
M 82	470.00
M123S	555.00
M163S	755.00
M 122	630.00
M 162	790.00
M123S	755.00
M163S	955.00

Echo/reverb units

ER 300	99.00
ER 500	169.00
ER 800	259.00

Line source mixers

LS 50	173.00
LS 75	260.00
LS 100	330.00

NORLIN

Lab Series Amplifiers

460000 L2 Outfit	567.00
460001 L2 Head	367.00
460002 L2 Speaker Cabinet	207.00
460007 L3 Combo	239.00
460010 L4 Outfit	708.00
460011 L4 Head	424.00
460012 L4 Speaker Cabinet	296.00
460015 L5 Combo	464.00
460025 L7 Combo	488.00
460035 L9 Combo	520.00
460045 L11 Outfit	868.00
460046 L11 Head	424.00
460047 L11 Speaker Cabinets (2)	547.00
460100 FS1 Foot Switch	11.59
460115 Cover L3	10.70
460129 Cover L5	14.26
460131 Cover L7	14.26
460133 Cover L9	14.26
460140 Cabinet Cover L2	14.26
460142 Cabinet Cover L4	14.26
460149 Cabinet Cover L11	14.26
460155 Head Cover L2	10.70
460157 Head Cover L4	10.70
460164 Head Cover L11	10.70

Moog Synthesizers

Moog Professional Signal Processors	881.00
542180 10 Band Graphic Equalizer (SPGE-1)	182.00
542181 Parametric Equalizer (SPPE-1)	182.00

MOOG SYNTHESIZERS

Moog Amplifiers

463000 Syn Amp Outfit	3084.00
463001 Syn Amp 400 Head	2570.00
463002 Syn Amp IMC (Mid Range)	312.00
463003 Syn Amp ILFC (Low Frequency)	881.00

Moog Professional Signal Processors

542180 10 Band Graphic Equalizer (SPGE-1)	182.00
542181 Parametric Equalizer (SPPE-1)	182.00

542182 Vocoder (SPVO-1)	3544.00
542183 12 Stage Phaser	275.00

MAESTRO

Maestro Special Effects Units

540018 Fuzz Foot Pedal (MFZ-1)	48.00
540020 Fuzztaint Foot Pedal (MFZT-1)	89.00
542155 Phaser Foot Pedal (MP-1)	76.00
542160 Stage Phaser Foot Pedal (MPP-1)	130.00
543032 Echoplex (EP-3)	360.00
540250 Echoplex Tape Cassette (3 minutes) for EP-3	8.25
542170 Parametric Filter (MPF-1)	97.00

NOVANEX

Combos

Aut 3	55.00
Aut 6	69.00
Aut 10	86.00
Aut 20	115.00
Aut 20R	149.00
U 30	220.00
U 50	275.00
U 70	324.00
U 80	350.00
U 100W	480.00
RG 30	235.00
RG 50	285.00
RG 80	360.00
RG 100W	470.00
B 35	220.00
B 70	310.00
B 100W	450.00
G70 Wildcat	299.00
OPS 70	450.00
OPS 120	550.00
WA44/S100	35.00

Power generators, mixers

L 30	165.00
L 50	219.00
L 75	290.00
L 100	360.00
L 125	430.00
LM 30	149.00
LM 40	179.00
M 61	230.00
M 41	180.00
X 41	155.00
M 62	390.00
M 82	470.00
M123S	555.00
M163S	755.00
M 122	630.00
M 162	790.00
M123S	755.00
M163S	955.00

Echo/reverb units

ER 300	99.00
ER 500	169.00
ER 800	259.00

Line source mixers

LS 50	173.00
LS 75	260.00
LS 100	330.00

ORANGE (EX. VAT)

SPEAKERS

113 Reflex Bass, 2 x 15" 170W	259.17
113/200 Reflex Bass, 2 x 15" 200W	314.00
109, 4 x 12" 120W	185.13
114/4H, 1 x 15" inc horn, 4 horns and cross	348.00
106, 4 x 12" anti feedback col.	184.65
107/SH 2 x 12" + hns.	185.01
109/200 4 x 12" 200W	223.47
131H 1 x 15" + hns.	193.50
131/100H 1 x 15" 100W	203.28
114 1 x 15" 85W	198.0
114/100 1 x 15" 100W	253.28
124 1 x 12" monitor.	69.96
124/H 1 x 12" mon + hns.	92.85
121/A 2hn + x-over	98.21

AMPS

102, 120W graphic PA	214.56
103T, 200W, Slave	186.63
111, 120W, graphic Slave	191.18
112, 120, 120W	213.15
112, 80 80W graphic	191.18
115, 80W combo with Hammond Reverb	332.97
115, 120, 120W combo	349.26
112/120M Overdrive	216.45

112/80M overdrive	193.68
129/100 Reverb amp.	247.86
115/80M overdrive	295.26
115/120M overdrive	352.89
115/80MR overdrive reverb	336.60
125 50W combo	318.33
125/100 100W combo	353.37
130/B 120W PA	278.70
104/B 120W valve PA	344.97

MIXERS

130/A 6-chann	170.07
12/2	376.50

OMEC

150W inst. amp	137.98
150EQ + equalizer	156.94
S150 + effects	185.19
S150EQ w. both	206.74
PA150 4 ch. Wrvb.	165.08
PA150 EQ	182.03
OM1 digital amp	397.22
OM2 Remote unit + Speakers	39.83
OC1 2 x 12 PA	92.11
OC2 2 x 12 stage	95.71
OC2 2 x 12 140W	109.71
OC4 15" bass	118.11

PEAVEY

exc VAT

Combination Amplifiers

P112 Pacer 45W 1 x 12" w. reverb	170.50
TNT Tn t 45W 1 x 15" bs unit	209.25
CL212 Classic 50W 2 x 12" w. reverb + Automix	248.00
CL410 Classic 50W 4 x 10" w. reverb + Automix	294.50
D212 Deuce 120W 2 x 12" w. reverb + Automix	333.25
A112 Artist 120W 1 x 2 w. reverb + Automix	333.25
M212 Mace 160W 2 x 12" w. reverb + Automix	441.75
M412 Mace 160W 4 x 12" w. reverb + Automix	527.00
SN212 Session 200W 2 x 12 w. reverb	410.75
SN12EV Session 200W 2 x 12" Electro-Voice spkrs	519.25
SN115 Session 200W 1 x 15" JBL or Black Widow	503.75
LTD115 LTD 200W 1 x 15" JBL or Black Widow	503.75

Instrument Amplifier Heads

CY Century 100W all purpose	166.62
SAP Standard 130W all purpose + reverb + Automix	224.75
B Bass 200W w. Eq + Automix	286.75
M Musician 200W w. Eq + effects + Automix	313.88
MA Mace 160W w. reverb + Automix	313.88
SN Season 200W w. rvb	279.00

F800G Festival Series 400W w. reverb, effects and Eq 480.50

F800B Festival Series 400W Bs unit w. Eq 410.75

Instrument Speaker Enclosures

115 1 x 15"	127.87
212 2 x 12"	147.25
412S 4 x 12" Stackable	209.25
412M 4 x 12"	228.86
412F 4 x 12"	228.86
215 2 x 15"	197.62
215H 2 x 15" + Hyperbolic Hn	248.00
610 6 x 10"	201.50
612H 6 x 12" + Hyperbolic Hn	317.75
810 8 x 10"	348.75
118S 1 x 18" Stackable	286.75
118FH 1 x 18" Folded Hn	356.60

Public Address Amplifiers and Slaves

PA120 100W 4 inputs	205.38
SPA Standard 130W 8 inputs	224.75
PA400 200W 12 inputs	326.55
PA700S New stereo mixer amp 120W/ch.	558.00
260B 260 Booster 130W slave	170.50
260S 260 Stereo Booster 120W/ch stereo slave	259.62
400B 400 Booster 200W slave	240.25

800B 800 Booster 400W slave	333.25
CS800 Commercial Power Amp Stereo 400W/ch	480.50

Mixers

600 Mixer 6 ch mono.	259.62
800S 600 Stereo Mixer 6 ch stereo facilities	313.87
800S 800 Stereo Mixer 8 ch stereo facilities	480.50
900 Mixer 9 ch mono.	333.25
1200 Mixer 12 ch mono	406.87

1200S 1200 Stereo Mixer 12 ch stereo facilities 736.25

2400F Festival Mixer 24 ch full prof unit 3487.50

Public Address Speakers

210 2 x 10" Col each	73.63
410 4 x 10" Col each	116.25
1210TS 1 x 12" + 1 x 10" + 3 x Tweeters	178.25
412 x 12" Col each	135.62
1210T 2 x 12" + 2 x 10" + 3 Tweeters Col each	139.50
215H 2 x 5" + Hyperbolic Hn Cab.	248.00
1510T 2 x 15" + 2 x 10" + 3 Tweeters Cab each	271.25
115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters Vocal Proj each	217.00
215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters Vocal Proj each	333.25
SPI Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each	372.00
T300 Bank of 3 Twtrs	58.13
T12 Radial Bank of 12 Tweeters each	166.62

Ancillary Public Address Equipment

MO Monitor Amp 130W	186.00
112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each	135.69
22 Spider 22 High Efficiency Hn driver	73.63
A1 Adaptor for above	7.75
A2 ditto	11.63
A3 ditto	13.95
PMH Peavey Microphone High Imp	56.58
PML Peavey Microphone Low Imp	56.58
BMH Peavey Ball Microphone High Impedance	56.58
BML Peavey Ball Microphone Low Imp</	

545D	64.86	2000 pro	415.72	System 200 stack	412.50
545SD	66.26	2000 d/l	424.58	SP2 tweeter	33.00
5465D-CN	69.69	5000 GT	524.05	SP4 tweeter	50.00
PE15	33.81	2300	512.07	SP5 tweeter	37.50
5155A	29.67	3000	570.54		
5155B	29.67	7000	690.03		
PE589	51.06				
589S	50.37				
PESEQ	85.56				
PE52	59.34				
SM54	177.33				
SM57	81.42				
SM58	104.19				
SM11	50.37				
SM59	108.33				
SM62	82.80				
SM17	52.44				
SM81	168.36				

Microphone Mixers

M68FCE	113.85
M610-2E	133.85
M615AS	460.22
ES615	104.20

Shure Amplification

VA302E6/7	1165.85
VA302E6-C	708.48
VA300-S	244.20
VA301-S/1	178.67
VA305-HF	106.92
PM300E6	322.85
A3PC	59.32
A3PC	17.94
A3PC-S	20.70
A31PC-S	56.67
A3C-T	26.90
A50XC	23.45
P300R	13.10

Microphone Stands

F	12.70
R	11.15
S	4.65
A101A	82.20
A101B	16.20
A120A	28.80
A103A	24.60
A105A	57.60
A112A	39.60
A112B	57.00
A112C	15.60
A30A	52.80

S.A.I. (EX. VAT)

Disco Units	
Maverick disco	144.00
Disco IVS	189.00
Disco IVSP	210.00
Disco IVSP dual dcks	237.00
Stereo disco	270.00
Amps	
50W twin ch	85.00
50W slave	81.00
50W slave	96.00
Cabinets	
Eliminator w. horn	264.00
Eliminator w. horn	168.00
Mini Elim. w. horn	164.00
Mini Elim. w. horns	144.00
15"	188.00
2 x 12 + 2H	237.00
2 x 12 std	144.00
1 x 12 + 1H	144.00
Tweeter box	39.00
18" hn	252.00
Mini bass cab	102.00
Super lead bass	96.00

SHARMA

ORGAN SPEAKER CABINETS	
500	274.35
550	322.84
Sharmette	331.84
900	391.92
2200 d/l	357.35
2200 pro	335.92

SHURE

VOCAL MASTER	
VA300-S	212.40
VA301-S	155.40
VA302E6	1014.00
VA302E6-C	616.20
VA305HF	93.00
PM300E6	257.40
A3PC	48.00
A3PC-C	14.40
A3PC-S	17.40
A3S-C	45.00
A3S-S	16.80
A3S-T	21.60
A31PC-S	15.60
A50-XC	18.60
P300R	10.20

SR SERIES

SR101-2E	1017.00
SR102	279.00
SR103	234.00
SR105C-E6	390.00
SR106-2E	129.00
SR107-2E	204.00
SR108	582.00
SR109-2E	534.00
SR110-2E	153.00
SR112	234.00
SR116	264.00
A101A	82.20
A101B	16.20
A120A	28.80
A103A	24.60
A105A	57.60
A112A	39.60
A112B	57.00
A112C	15.60
A30A	52.80

DAVE SIMMS MUSIC PRODUCTS (EX. VAT)

August Amplification	
PA 100 4 ch	119.99
2 x 12 A Cols prs.	154.40
2 x 12 PA Hn Cols prs.	172.50
1 x 12 PA Cols prs.	99.99
1 x 12 PA Cols pr	119.25
2 x 12 inst. Cab.	82.25
"V" 4 x 12 Inst. Cab.	140.00
1 x 15 Folded Hn Bin.	145.00
Add on Hn pr per	64.80
Full-mix PA 100	149.99
Power slave 125 amp	94.50
1 x 15 Super bin w hn.	167.00
1 x 15 Mini bin	124.30
1 x 15 Super mini bin	145.80
August Disco Consoles	
MD3 Garrard dks	218.45
MD1	153.25
MD3 100.	286.25

SOLA SOUND

Reverb mixer	45.20
6-ch mixer	37.79
Graphic equaliser	45.20
Mighty Atom amp	27.90
Compact 10	41.85
Sola 30W amp	89.64
Buckeroo 7W amp	33.13

SOUNDOUT (EX. VAT)

M200 Mono slave	141.00
S400 Stereo slave	217.50
M174M 4-ch mic mixer	97.50
M174 170W mixer amp	165.50
M206 200W c ch. w rvbs	210.00
Speakers	
DL6 100W full range.	117.00
DL8 200W full range.	216.00

SIMON KING MUSIC

2 x 12 Inst. cab. 75W	77.00
2 x 12 PA cols pr.	148.00
4 x 12PA cols split prs	293.00
200W	135.00
4 x 12 inst. cab. 150W.	135.00
Loudspeakers	
HE1c, 1 x 12, 50W	60.00
HE2c, 2 x 12, 100W	93.00
DL3, 100W F/rng	183.00
DL6, 100W F/rng	108.00
Series VI	246.00
Series Vla	186.00
SP 18 pre amp	135.00

SOUNDRAFT

16/2 mixer	1000.00
12/4 mixer	1500.00
16/4 mixer	1800.00
Soundcraft/Court Acoustic PA's prices on application. Options arranged	
SP11 50W hn	30.00
SP1V 100W hn	51.00

STRAMP

2100-A, 100W amp top	213.60
2120-A, 120W amp top	193.30
3120-A, 120W, 4-chn amp, top.	192.30
SL100, 120W slave amp	127.90
SL200, 240W slave amp	177.90
MP10, 10-chn mixer	577.15
MP-16, 16-chn mix	1427.90
EX-2 Cross-over	113.60
K-85 Power Baby combo	265.45
K-95 Bass Baby combo	285.00
2050-BB, 100W cab	163.60
2100 GB, 200W cab	206.60
2100-BB, 100W bs cab	213.60
370-B 70W horn p.a. cab.	142.15
3140-BH, 140W hn p.a. cab	186.45
3140-B 140W p.a. cab.	156.45
3200-B, 120W bass horn cab.	427.90
H-50 70W tweeter horn	156.45
H-100 120W tweeter horn	227.15

STRINGS & THINGS

MUSIC MAN Combo Amps	
112-65	428.62
115-65	471.90
210-65	471.90
212-65	558.49
410-65	558.49
210HD-130	558.49
212HD-130	649.41
410HD-130	649.41
112RP-65	349.95
112RD-65	349.95
112RP-100EVM	449.95
112RD-100EVM	449.95
212HD-130EVM	699.41
Heads	
65	316.05
65REV	385.27
HD130	402.63
HD10REV	471.90
Speaker Enclosures	
115RH65	267.84
212RH130	318.06
412GS	342.04
115RH-65EVM	297.84
210RH-130	199.95
212RH-130EVM	368.06
412B	369.95

THEATRE PROJECTS (EX. VAT)

STUDIO MONITORS	
9844A 30W	400.00
9845 50W	470.00
9846-BA 100W	495.00
9849A 60W	330.00

CROSSOVERS AND MIXERS

1650 28 band equalizer	530.00
729A 2 chan. 24 freq. equalizer.	668.00
N500F 250W X-over	120.00
N501-BA 100W X-over	47.00
N800D 75W X-over.	57.00

AMPLIFIERS

9440A 2 x 225W	635.00
1224 60W/30W bi-amp	240.00
1609 100W/50W bi-amp	470.00

MUSIC SPEAKERS AND COMPONENTS

403A 8" 12W	9.00
405 8G 4" 10W	9.50
411 15" 100W	96.00
414 12" 50W	75.00
416 15" 75W	85.00
515 4G 75W	135.00
604-8G 15" 65W	220.00
617A 12" 60W	97.00
619-8A 15" 75W	130.00
755E 8" 20W	36.00
288 HF 15W	183.00
290 4G HF 120W	190.00
291-16B HF 50W.	190.00
32B sect. hn	50.00
311-60 sect. hn	120.00
311-90 sect. hn	180.00
811E sect. hn	100.00
503B Multl hn	195.00
805B Multl hn	180.00

TRAYNOR (EX. VAT)

Combos:	
YGM-3 30W rvb	126.00
YGM-4 40W rvb	147.00
YRM-15C	231.00
YGL-3 Twin rvb 90W	276.00
YBA-2B Bs mate 30W	126.00
YBA-4 50W 15", spkr. Amplifiers	195.00
YBA-1 50W, bs.	120.00
YRM-1 50W id w/rvb.	147.00
YBA-1A 100W bs	150.00
YGL-3A 100W head rvb/trem.	186.00
YBA-3	171.00
Speaker Systems:	
YS-15P 15" ported bs.	108.00
YF-15 2 x 15" ld/bs	132.00
YF-10 4 x 10" ld/bs.	132.00
YK-810 8 x 10" bs.	165.00
Y-212 2 x 12" ld	120.00
YF-12 4 x 12" ld	165.00
YF-18 1 x 18"	147.00
YCN-212 2 x 12" Vega cab 200W	192.00
P.A. Amps:	
YVN-3 P.A. rvb 30W	108.00
YVM-4 4-ch w/rvb	165.00
YVM-6 6-ch w/rvb	258.00
YPM-1 100W slave	108.00
P.A. Speaker Systems:	
YSC-2 4 x 8" cols (pr)	162.00
YSC-3 4 x 8" cols (pr)	126.00
YSC-8 6 x 8" cols (pr)	198.00
YSC-9 15 x 12" x hn cols (pr).	480.00
YM-1 Mtr cabs (ea)	69.00
YSC-7A Cols (pr)	240.00
YSP-1 Sibalance Projector	63.00
YJM-2 100W mon	114.00
4200 mixer-amp	165.00
BW4 cab (pr)	144.00
6400 mixer-amp	237.00
BW3 cab (pr)	186.00
BW2 cab (pr)	324.00
PM300 slave	174.00
PS600 stereo slave	345.00
BW1 cab (pr)	402.00
TSL-400	9.00
6401-6-ch mixer	165.00

TURNER (EX. VAT)

1 x 15 Bs Hn	180.00
2 x 15 Bs Hn	340.00
1 x 12 Mid Ring, Hn	160.00
2 x 12 Mid Ring, Hn	280.00
1 x 10 Mid Ring, Hn	150.00
Rad. Hn. + VHF	
Tweets	300.00
Wedge 12" ATC + Hn.	220.00
Wedge 12" ATC + Diff Hn	320.00
Wedge 12"	
Gauss + Diff Hn	400.00
Hexagonal Mt.	230.00
A200 Ster. power amp	245.00
B300 Pro. Power amp.	260.00
A300 Pro. Power amp.	350.00
A500 Pro. Power amp.	480.00
TPS 12/2 mixer	1740.00
TPS 16/2 mixer	2125.50
TPS 20/2 mixer	2500.00
TPS 24/2 mixer	2875.00
TPM 10/2 mixer	1931.25
TPM 16/2 mixer	2562.00
TPM 20/2 mixer	2981.25
TPM 24/2 mixer	3400.00

AMPLIFIERS

1650 28 band equalizer	530.00
729A 2 chan. 24 freq. equalizer.	668.00
N500F 250W X-over	120.00
N501-BA 100W X-over	47.00
N800D 75W X-over.	57.00

MUSIC SPEAKERS AND COMPONENTS

403A 8" 12W	9.00
405 8G 4" 10W	9.50
411 15" 100W	96.00
414 12" 50W	75.00
416 15" 75W	85.00
515 4G 75W	135.00
604-8G 15" 65W	220.00
617A 12" 60W	97.00
619-8A 15" 75W	130.00
755E 8" 20W	36.00
288 HF 15W	183.00
290 4G HF 120W	190.00
291-16B HF 50W.	190.00
32B sect. hn	50.00
311-60 sect. hn	120.00
311-90 sect. hn	180.00
811E sect. hn	100.00
503B Multl hn	195.00
805B Multl hn	180.00

VITAVOX (EX. VAT)

Tunderbolt	540.00
AK 156 15"	127.00
AK 157 15"	127.00
500 Dividing Network	42.00
1000 Dividing Network	32.00
53 Pressure driver	137.00
4 cell horn	86.00
4K horn	290.00
10 cell horn	329.00
12 cell horn	383.00
15 cell horn	514.00
Horn throat adaptors	15.00

W.E.M.

Copicat Echo	94.50
Dominator 30	165.00
Dominator 30 reverb.	182.00
Dominator 50 lead	126.50
Dominator 50 Combo	198.00
GX 40	104.50
GX 100	133.00
AX 40	1

TOM TOMS		43-1510 Rogers Ultra-power V111 D Outfit	1315.66	Solid Bar Hand Chimes	20.02	118 BB	8.65	mallet (Sch 95)	6.35	FP901	67.00
4415 8 x 12	92.69	43-1610 Rogers Starlighter 1V Drum Outfit	742.85	4" Triangle	5.83	R220/R320 CS	10.20	Z2024 Latin percussion		TH905	33.00
4416 9 x 12	95.37	43-1710 Rogers Headliner 1V Drum Outfit	623.78	5" Triangle	7.02	120 B	8.65	Claves	6.80	TH90W	41.50
4416W 9 x 13	100.89	43-1810 Rogers Studio X Drum Outfit	1383.50	6" Triangle	7.95	120 BB	9.65	V2601 Large, rosewood pair	3.05	CL901	23.00
4417 14 x 14	149.73	All Rogers Drums are available in the following finishes: Black (081), New England White (082), Mojave Red (084), Spanish Gold (085), Mahogany (086), Metallic Silver (087), Pacific Blue (088), Ebony (089), Metallic Gold (090).		Woodblock std.	6.99	R222/R322 B	10.60	V2601 Small, rosewood pair	2.50	CL902	26.00
4418 16 x 16	157.93	ROGERS MEMRILCO STANDS		Woodblock large	7.81	122 B	9.35	Rhythm Sticks		CH901	17.00
4418W 16 x 16	168.99	54-1000-000-4 Rogers Snare Drum Stand - Flush Base	35.68	Woodblock small	6.19	122 BB	10.60	Z5610 Beechwood, 36cm (14") long	1.85	CH902	25.00
4419 16 x 18	187.88	54-1001-000-0 Rogers Concert Snare Drum Stand Tripod	42.81	Piccolo Woodblock	4.42	R224/R324 B CS	11.55	Castanet with Handle	7.65	DS901	57.00
4419W 16 x 18	187.88	54-2001-000-4 Rogers Floor Cymbal Stand - Tripod Base	35.68	Woodblock Mallet	8.07	124 B	11.55	V2512 Rosewood	7.65	SB901	11.00
4420 10 x 14	108.92	54-2002-000-0 Rogers Floor Cymbal Stand - Flush Base	35.68	Woodblock Mounting Clamp	2.92	124 BB	11.55	Tubo		SD750MB	82.00
4420W 10 x 14	125.49	54-3001-000-0 Rogers Dual Tom Tom Stand Tripod Base	56.43	Wooden Agogos	6.49	SOUNDMASTER		V2631 Metal lacquered aracas	3.45	SD755MB	83.50
4421 12 x 15	114.63	54-4001-000-1 Timbale Stand Tripod Base	46.95	Wooden Agogo Holder	4.42	12 B0	2.60	V2631 Metal lacquered aracas	7.30	SD750MB	82.00
4421W 12 x 15	133.52	54-5001-000-5 Rogers Samson Drum Throne	43.03	Rhythm Clackers	9.43	13 B0	2.65	V2631 Metal lacquered aracas	7.85	Concert tom Stands	
4423 18 x 18	209.81	56-1200-000-9 Double Tom Tom Holder	38.28	Everything Rack	26.22	14 B0	2.65	V2692 Made of the fruit Calabash	2.95	ETS901	43.00
4423W 18 x 18	212.48	ROGERS HI-HATS & PEDALS		Metal Castanets	7.17	14 BB	2.65	L2693 Made of Mexican wood	5.15	Stands	
SNARE DRUMS		54-6001-000-9 Supreme Hi-Hat	57.84	Talking Drum	56.79	14 B0	3.30	ETS902		ETS903	48.00
4157 5 1/2 x 14 8 Lug	108.56	54-6003-000-1 Swivomatic Hi-Hat with Hinged Heel	45.47	Small Shekere	16.70	16 B0	3.30	ETS903			85.00
4157W 5 1/2 x 14 8 Lug	116.22	54-6005-000-4 Swivomatic Hi-Hat with Adjust. F/Board	45.47	Moroccan Castanets	6.56	16 BB	3.30	Hardware			
4158 5 1/2 x 14 10 Lug	112.13	54-7000-000-6 Supreme Pedal	58.71	Caica	58.59	18 B0	3.30	Keys - 7000 & 5000 Series			
4158W 5 1/2 x 14 10 Lug	117.83			Samba Wbliste	8.54	18 BB	3.30	YD7222	6.25	YD7224	685.00
4159 5 x 14 8 Lug	86.99			Caxixi Large	POA	18 BB	3.30	YD7224	7.85		
4159W 5 x 14 8 Lug	93.24			Caxixi Extra Large	POA	18 BB	3.30	Bass drums			
4105 5 x 14 6 Lug	74.70			Small Metal Shaker	3.99	18 BB	3.30	BD726			211.00
4105W 5 x 14 6 Lug	80.22			Largs Metal Shaker	4.76	18 BB	3.30	BD724			198.50
BRASS SHELLS				D/ Conga Bag	33.74	18 BB	3.30	BD722			183.50
CHROME PLATED				22" Cymbal Bag	19.87	18 BB	3.30	BD720			177.50
4160 5 x 14 8 Lug	141.89			Lug-Lube	0.75	18 BB	3.30	BD718			159.50
4165 5 x 14 10 Lug	145.64			Headless Tambourine	9.07	18 BB	3.30	Floor toms			
4166 6 x 14 10 Lug	173.09			Tuneable Tambourine	22.98	18 BB	3.30	FT718	2.45		126.50
SATIN ALUMINIUM SHELLS				D/ Cowbell Beater	1.91	18 BB	3.30	FT716			112.50
4109 5 x 14 8 Lug	98.23			Canvas Cowbell Pouch	8.29	18 BB	3.30	FT714	1.60		97.00
Renown strainer	95.55			Padded Bongo Bag	41.09	18 BB	3.30	Tom toms			
4106 5 x 14 6 Lug	90.15			L.P. Tee Shirts	4.55	18 BB	3.30	TT715	6.70		82.00
Renown strainer	90.15			Conga Key Chain	2.58	18 BB	3.30	TT714			75.00
				LP Belt Buckle	4.38	18 BB	3.30	TT712	6.35		61.00
				"Understanding Latin Rhythms" LP	5.47	18 BB	3.30	TT713			65.50
				"Down To Basics" LP	5.47	18 BB	3.30	Hardware			
				"Authority" LP	5.47	18 BB	3.30	CS701	3.15		35.50
				"Ready For Freddy" LP	5.47	18 BB	3.30	CS702			43.00
						18 BB	3.30	SS701	7.35		34.00
						18 BB	3.30	HS701			42.00
						18 BB	3.30	FP702			37.00
						18 BB	3.30	TH705			30.50
						18 BB	3.30	TH701			39.50
						18 BB	3.30	CL70W			22.65
						18 BB	3.30	CH701			17.00
						18 BB	3.30	CH702			25.00
						18 BB	3.30	DS501			24.00
						18 BB	3.30	ST500			2.00
						18 BB	3.30	WB500			3.00
						18 BB	3.30	CH703			28.00
						18 BB	3.30	Kit - 5000 Series			
						18 BB	3.30	YD5222			435.00
						18 BB	3.30	Concert toms			
						18 BB	3.30	ET906			43.00
						18 BB	3.30	ET908			47.00
						18 BB	3.30	ET910			52.00
						18 BB	3.30	ET912			63.00
						18 BB	3.30	ET913			67.00
						18 BB	3.30	ET914			76.00
						18 BB	3.30	ET915			88.00
						18 BB	3.30	ET916			102.00

ROYAL AND SWING STAR	7204 snare drum	43.29	9636 floor tom tom	126.47	8556 concert tom tom	29.56	7605 parade drum	78.44	6922 cymbal stand	36.34
SA7520 bass drum	7306 snare drum	47.27	9638 floor tom tom	135.78	8558 concert tom tom	31.08	7634 tenor drum	68.02	5924 cymbal stand	46.08
7520 bass drum	7308 snare drum	51.24	9234CS floor tom tom	124.86	8560 concert tom tom	37.44	7635 tenor drum	73.52	6891 cymbal stand	30.58
TD7822 bass drum	SUPERSTAR		9234S floor tom tom	124.86	8562 concert tom tom	43.96	7622 Scotch bass	113.33	6892 cymbal stand	32.95
7522CS bass drum	9512 tom tom	81.14	9236CS floor tom tom	145.94	8570 concert tom set	533.13	7624 Scotch bass	135.45	6893 cymbal stand	35.41
7220 bass drum	9513 tom tom	85.80	9238CS floor tom tom	160.09	8563 concert tom tom	46.08	7626 Scotch bass	157.22	6894 cymbal stand	42.10
7320 bass drum	9512 tom tom	78.27	IMPERIAL STAR		8564 concert tom tom	53.61	7628 Scotch bass	165.35	6872 cymbal stand	22.70
7322 bass drum	9514 tom tom	83.26	8534 floor tom tom	96.47	8565 concert tom tom	58.02	6394 parade drum sling	3.09	6882 cymbal stand	25.24
SUPERSTAR	9515 tom tom	99.36	8536 floor tom tom	104.27	8566 concert tom tom	64.96	6395 Scotch bass drum		6883 cymbal stand	15.08
9275 snare drum	9516 tom tom	97.40	8538 floor tom tom	106.05	ROYAL STAR		6397 bass drum c/ring	6.02	6884 cymbal stand	24.82
9605 snare drum	9517 tom tom	105.28	8539 floor tom tom	114.61	7568 concert tom set	206.34	6398 snap eye	0.81	6854 cymbal stand	29.65
9606 snare drum	9212CS tom tom	102.74	8538CS floor tom tom	116.73	7569 concert tom set	292.57	6399 snap-in k/holder	0.47	6862 cymbal stand	19.99
9645 snare drum	9213CS tom tom	74.54	8536 floor tom tom	106.81	7570 concert tom set	498.90	6390 leg rest	5.93	TOM TOM STAND RANGE	
9675 snare drum	9214CS tom tom	82.33	ROYAL AND SWING		7556 concert tom tom	29.14	6392 leg rest	5.93	6868 concert stand	26.60
9678 snare drum	9215CS tom tom	96.47	SA7534 floor tom tom	79.96	7558 concert tom tom	30.58	7728 concert bass	5.93	6899 tom tom stand	42.10
9678 snare drum	IMPERIAL STAR		SA7536 floor tom tom	79.96	7560 concert tom tom	36.25	7720 concert bass	97.15	6899-3T tom tom stand	58.62
9205 snare drum	8521 tom tom	61.92	TD7836 floor tom tom	126.80	7562 concert tom tom	42.35	6830 bass drum stand	34.56	* S lock clamp	1.27
9206 snare drum	8512CS tom tom	63.53	7536 floor tom tom	86.05	7564 concert tom tom	52.18			6845 timbales stand	20.84
9245 snare drum	8513 tom tom	65.55	SUPERSTAR		7565 concert tom tom	55.40			6897 concert tom tom stand	36.34
IMPERIAL STAR	8513CS tom tom	67.34	9656 concert tom tom	73.78	7566 concert tom tom	62.85	HARDWARE		6898 concert tom tom stand	38.96
8005 snare drum	8813 tom tom	68.52	9658 concert tom tom	81.90	TIMBALES		6550 Road Master set	429.62	DRUMMERSTHORNES	
8006 snare drum	8514 tom tom	76.57	9659 concert tom tom	83.69	7645 timbales set	95.63			6775 drummers throne	25.67
8045 snare drum	8514CS tom tom	78.35	9660 concert tom tom	88.18	7650 timbales set	104.44			6790 drummers throne	52.27
8046 snare drum	8814 tom tom	79.20	9661 concert tom tom	89.59	OCTOBANS				6780 drummers throne	43.37
8505 snare drum	8515 tom tom	81.90	9662 concert tom tom	95.63	7800 octoban set	530.44			6785 drummers throne	34.13
8506 snare drum	8515CS tom tom	83.69	9663 concert tom tom	97.92	60-210 octoban	66.32			6786 drummers throne	21.26
8545 snare drum	8516 tom tom	88.18	9664 concert tom tom	101.71	60-687 octoban	73.42			740/S drummers throne	17.70
8546 snare drum	ROYAL AND SWING STAR		9665 concert tom tom	106.81	60-687 octoban	57.94	SNARE STAND RANGE			
8588 snare drum	SA7512 tom tom drum	48.62	9666 concert tom tom	106.81	6868 octoban stand	26.50	6910 snare stand	41.33		
8578 snare drum	TD7812 tom tom drum	57.94	9667 concert tom tom	106.81	60-551 octoban	50.40	6920 snare stand	39.89	BASS DRUM PEDALS	
8585 snare drum	7512 tom tom drum	48.62	9668 concert tom tom	106.81	60-497 octoban	46.84	6890 snare stand	37.70	6725 drum pedal	24.82
8075 snare drum	7512CS tom tom drum	51.07	9669 concert tom tom	106.81	60-495 octoban	44.64	6870 snare stand	31.00	6740 drum pedal	36.34
8575 snare drum	SA7513 tom tom drum	50.99	9670 concert tom tom	106.81	60-411 octoban	42.01	6880 snare stand	37.70	6750 drum pedal	TF
8555 snare drum	TD7813 tom tom drum	65.64	9671 concert tom tom	106.81	PARADE DRUMS		6820 snare stand	16.43	6755 drum pedal	43.37
8656 snare drum	7513 tom tom drum	50.99	9672 concert tom tom	106.81	8604 parade drum	83.61	6850 snare stand	29.22	72020SH bass drum pedal	19.48
8678 snare drum	7513CS tom tom drum	53.71	9673 concert tom tom	106.81	8605 parade drum	88.18	6860 snare stand	27.96	6721 drum pedal	29.22
8656 snare drum	7212 tom tom	40.07	9674 concert tom tom	106.81	8634 tenor drum	78.45	CYMBAL STAND RANGE		6545 Road Master case	175.34
8688 snare drum	7213 tom tom	42.86	9675 concert tom tom	106.81	8635 tenor drum	83.26	6912 cymbal stand	38.12		
ROYAL AND SWING STAR	7321 tom tom	43.62	9676 concert tom tom	106.81	8622 Scotch bass	140.10	6914 cymbal stand	48.28	DRUM ACCESSORIES	
7075 snare drum	7313 tom tom	46.00	9677 con tom tom set	106.81	8624 Scotch bass	163.06	7722 concert bass	172.49	6675 con tom holder	19.57
7588 snare drum	SUPERSTAR		9678 con tom tom set	106.81	8626 Scotch bass	171.47	7724 concert bass	132.85	6675-3T triple concert	43.03
SA7576 snare drum	9536 floor tom tom	125.87	9679 con tom tom set	106.81	8628 Scotch bass	179.57	7762 concert bass	135.26	6681 tom tom holder	21.26
TD7876 snare drum	9538 floor tom tom	136.21	IMPERIAL STAR		8629 Scotch bass	69.89	6921 cymbal stand	34.13	6682 tom tom holder	29.22
7576 snare drum	9634 floor tom tom	115.12	8568 concert tom set	226.25	7602 parade drum	69.89				
			8596 concert tom set	306.89	7604 parade drum	73.44				

KEYBOARDS

BALDWIN

programmable	919.14
Organ strings	462.04
30 presets	710.23
Case for SH 2000	69.06
Models:	
124A	TBA
E10	Jupiter 4
124B	101 Basic
124BC	102 Expander
E10R	103 Mixer
E10L	104 Sequencer
E10LR	109 Speakers (pair)
126A	100/S Stand
E10LB	Block 1 Console
E10LB	Block 2 Keyboard
130A	Block 3 Sequencer
130AC	Block 4 VCO Bank
126	Block 5 VCF/VCA
130D	Block 6 Interface/mix
56A	Block 7 Phase/delay
56D	Block 8 lab-console
711	718C Module power
CT100A	Assorted patch cords
CT100D	Micro composer
CT100D	Guitar synth incl. cable
C630	Guitar synth total
4E	10in. cable
210D	Guitar synth foot op.
PR200A	preset
C620	Guitar synth stand
E110 (Piano)	Stand for other
E105 (Piano)	keyboards.
Cabinets:	
3ET	5 module system
3S	2xVCO
3PR	2x VCF
3ETE	2 x VCA
	Dual envelope + LFO
	Ring mod/noise
	gen/S&H/LFO
	Rack incl. multi jack
	panel
	49 note key controller
	3 module system
	VCO/VCF/VCA
	2 envelope & LFO
	Ring mod/Noise
	gen/S&H/LFO
	32 note key controller
	Rack
	Output mixer/standard
	oscillator
	Dual 4 channel
	mix/volt processor
	Audio delay/phase/
	LFO/gate delay
	Analog sequencer
	CSQ 100 Digital
	sequencer
	Vocoder
	Keyboards
	64 note piano with
	pedal
	Stand for MP 600
	Case for MP 600
	Strings
	Paraphonic
	synth/strings
	Organ c/w pedals
	bench

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Spinet models		
Cavendish 750-R		506.00
Cavendish 1000-R		608.00
Cavendish 1500-R		792.00
Cavendish 2000-R		894.00
Cavendish 4000-R		1600.00
Portable model		
Cavendish Portable II		1155.00
Sonorous speakers		
301		189.00
602		452.00
601		597.00
Sonorous pre-amps		61.00

BRODR JORGENSEN

Synthesizers		
Monosynthesizer	2	
oscillators		486.00
Synthesizer		
monophonic		

C.B.S. ARBITER

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Stage Piano 73 Note	876.49	
37-0300-000-9 Rhodes		
Stage Piano 88 Note	1050.81	
37-0102-000-2 Rhodes		
Suitcase Piano 73 NT		
K/BD Only	788.52	
37-0402-000-6 Rhodes		
Suitcase Piano 88 NT		
K/BD Only	964.49	
31-0191-000-9 Rhodes		
Suitcase Piano Enclosure Only	556.11	
31-0595-000-2 Super		
Satelite Power		
Speakers	962.82	
31-0507-000-6 Pre Amp		
31-0593-000-0 Master		
Unit	341.46	
31-0594-000-6 Slave		
Unit	436.96	
32-0100-000-6 Rhodes		
Piano Bass	489.70	
38-0408-000-7 Rhodes		
Piano Bass Stand	85.22	
36-0590-000-4 Home		
Piano	1450.02	
31-1001-000-9 Janus I		
Pre/Amp Nameboard		
Assy. 73	75.61	
31-1090-000-1 Janus I		
Power Amp Enclosure		
412.02		

GULBRANSEN ORGANS

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1011	1365.54	
51-0013 Pacemaker		
1011L	1526.73	
51-5003 Pacemaker		
1511	1739.81	
Pacemaker 1511W	1898.00	
51-5063 Pacemaker		
1511KW	2104.82	
51-7013 Pacemaker		
Deluxe 1811L	1954.74	
Pacemaker 1811LW	2126.20	
Pacemaker 1811KLW	2317.89	
51-7018 Pacemaker		
Deluxe 1821	2322.15	
51-7038 Pacemaker		
Deluxe 1821KM	2450.33	
51-9048 Pacemaker		
Deluxe 1823KM	2604.57	
Pacemaker Custom		
1921KM	2650.00	
53-5003 Paragon		
Deluxe 3516	2981.21	
53-5023 Paragon		
Deluxe 3516W	3153.44	
53-5063 Paragon		

PERSONAL ADS

This section is completely free of charge. Please help us by keeping your ads as brief as possible. Remember that telephone numbers will produce far more response than addresses. Write to Personal Ads, Beat Instrumental, 1B Parkfield Street, London N1.

WANTED. "Bluesbreakers" LP. Mono or stereo. (John Mayall/Eric Clapton). Both record and sleeve must be in good condition. Phone Spennymoor 818995.

IBANEZ Les Paul, Tobacco Sunburst, hard case, excellent condition. £140. Dave, Redhill 68889.

FEMALE rock drummer wanted for all-girl band "Mistress". Deal pending. Tour Holland in January. Must have energy, image & drive. Can offer accommodation (Blackpool). Urgent. Denny - 0253 27999.

GIBSON 76 limited edition Explorer, only a few months old, guaranteed 5 years. Natural with gold hardware. Plush Gibson case £420. ono. Also Burman Pro 501 combo. Superb amplifier, six months old £290 ono. Neither of the above have gigged. Genuine reason for sale. Ring Barnsley 713892 anytime.

FOR SALE: Mini-korg 700S synth. immaculate condition with custom built flight case £250 ono. Phone 450-4941. After 6pm.

DETROIT, Michigan lead guitar available to re-locate, tour and record. Well known - top working label groups ONLY apply Write or call, DUANE THOMAS c/o 13994 Plainview, Detroit, Michigan, U.S.A. 48223. U.S.A. long distance # (313) 838-5396.

FOR SALE: M.M. 12 into 4 mixer with limiters brand new £350 or exchange for Revox A77. Tel: Tarbolton (029254) 382.

RONNIE LANE singles on Island label wanted. Also tapes, tour programmes etc. Good prices paid. Ring Inverness (0463) 39100 daytime or 31208 evenings and ask for Mike.

JAZZ ROCK American guitarist 21, Holdsworth influenced. Competent. Marshall; mod. Strat. Seek soon working English Jazz Rock Band (prefer fretless bassist). Need accom. Write: Dael Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660 (U.S.A.).

SINGER, songwriter, guitarist wanted to help form original rock band. Ring Stuart on 0539-25586 after 6pm.

IBANEZ artist for sale. Never gigged, immaculate condition £225 ono. Write to D. Hakes, 111 Leighton Rd., London W13 or leave message with Mick Mahoney (01) 352 6226.

LEAD guitarist/songwriter looking for a band who need a basic, raw-sounding guitarist. Gibson Les Paul and lead + bass stacks. Thetford/Brandon area. Please contact Paul Rudolph after 5pm.

FOR SALE: White C.S.L. Strat copy. Good condition tremolo arm. Treble position Di Marzio S.D.* (Strat type) pick up. (The more powerful version than the "fat strat"). Great sound and action £120, no offers. Consider swap for "V" copy Kimbara classical. Good condition (ideal for beginner) £50. Phone Paul, Walsall 30404 after 6pm. *Super Distortion.

MANAGEMENT wanted for rock band, to organise gigs etc. Phone 061 368 2234.

WANTED: Anyone interested in starting young band (under 19) with diverse influences E.G. Springsteen/Clash/Motown. Musical ability un-necessary but enthusiasm essential. Call Reading 479287 after 6pm.

EKO Ranger 6 acoustic guitar with pick-up £70. Phone 021 429-3383.

WANTED, singer and pianist for a young rock band (16-19). Sense of humour essential. Phone 479287, (Reading).

GENESIS-influenced lead vocalist/songwriter with ambition wanted for keyboard, guitar, bass, drums line-up. Phone: Ian, Weald (0732 77) 342 or Alan, Tunbridge Wells 25739.

ENGLISHMAN and American, in Brighton, looking for pro-minded musicians for original band. English rock with American new wave influence. 0273-772096.

AMERICAN jazz rock guitarist, 21, Holdsworth influenced. Marshall and modified Fender equip. Seeks work with good English band and/or studio work in the UK. (Prefer bassist in band to play fretless). Need some accom. Write: Dael Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660 USA. (213-695-4844).

FOR SALE - Maya. Les Paul copy. Tobacco, Sunburst. £80. Phone Wolverhampton 754044.

BASSIST WANTED - for creative and melodic symphonic rock band. Must be prepared to move as band is now looking further afield (Europe) for work and hopes to attain professional status in the near future. Only sincere and dedicated musicians please. Phone John, 041-773 0200, Colin, 041-886 4708.

GIBSON, Les Paul 20th anniversary ctm. left handed, Cherry, Sunburst. Immac. condition with hard case. £450. Bargain. Also, JOHN BIRCH Super Deluxe J.2. Maple neck with block mother-of-pearl inlays. Multiflux pickups, with hard case. Immac. condition. £350. Phone 01-437 4933 during working hours. Ask for Gary or Steve.

VOCALIST WANTED... soon... male or female for amateur rock band - first concert soon - influences, Purple to Camel. No pros, punks or pratts. Apply: Ian, Carrickfergus 63199 or Colin, Carrickfergus 63755. Ability to play guitar or flute helpful.

DRUMMER and lead vocalist needed to complete serious heavy rock band. Transport an advantage. Manchester area. Phone Chris, 061-798 9533 after 6.30.

FENDER jazz bass, Sunburst with maple neck. Perfect condition. Yamaha G100B-212 combo amp. Brand new, never used. No reasonable offer refused for either item. Telephone 061-740 6802 (Manchester).

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JAZZROCK white American guitarist 21; Holdsworth influence. Experienced; Marshall and modified Fender. Seek English band work, session/gigs in U.K. Can travel. Write: Dael Hauskins 5421 Zola Ave., Pico Rivera, California 90660, U.S.A.

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